

A. gr. a. 1425 d

F, 0

<36614271670011

S

<36614271670011

Bayer. Staatsbibliothek



J. Van der Gucht Sculp

AN
ENQUIRY
INTO THE
LIFE and *WRITINGS*
OF
HOMER.

The SECOND EDITION.



Gravelot, inv.

G. Scottin, sculp.

Blackwell

Homere

LONDON:

PRINTED in the YEAR M.DCC.XXXVI.

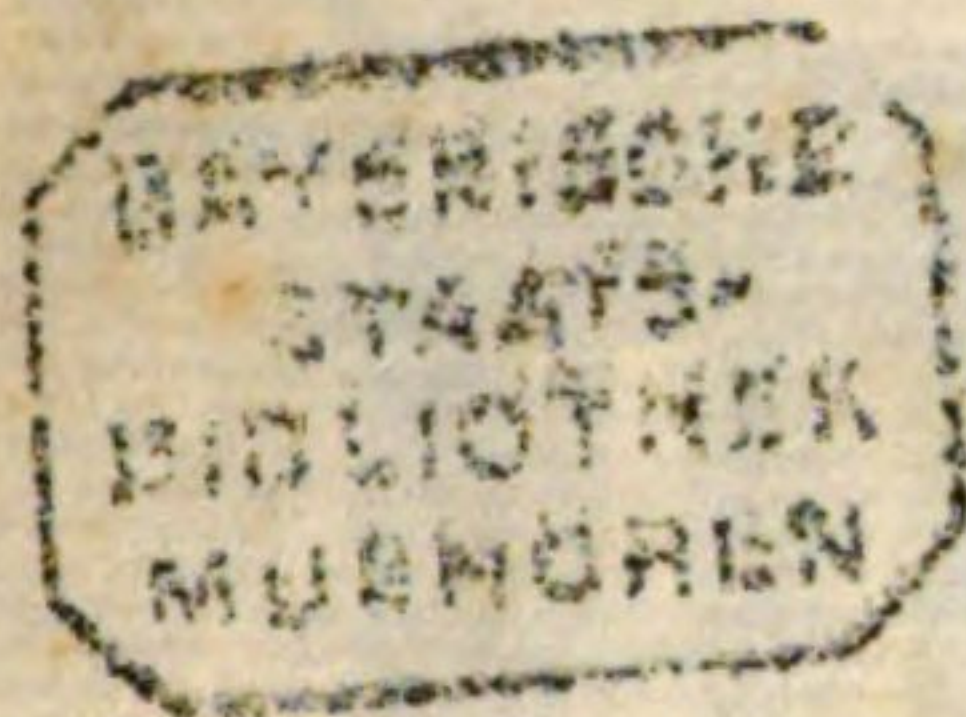
70 BS div

tantum series juncturaque pollet.

utinam laudate a se plus simul poeta sententiam hanc,
disquisitionis homericæ auctor, ob oculos habuisset dum
opus illud scribendum instituit et perfecit; non per
tautos ambages orroresque vicarum lectoris animum
duxisset unde se capere non promibile est, stylus fructus
indem periphrasibus speraremus.
altarium illud pro certo ratio qua habebimus non abso-
lutum auctoris propositum esse, quo explicare ^{locutus} geni-
um ^{perit} homericæ excellentiam præ ceteris scribitur, ~~casu~~

homerum nempe ea etate natum inter eos
homines, ~~versatum~~ et denique ^{illud} poteros argumentum
captare quibus ad maximam excellentiam apicem summi
ingenii poeta pervenire poterat.

Quod de angustis temporibus, opus idem auctor
suscepit quomodo eadem referuntur titulis, et ferme
semper a proposita ^{scriptor} via ^{tamen} divagetur huius libro
anteponendum censeo, non diffitear abjectiori ^{stili} stylo
ornatum, et minus historicis ubiqueque ^{offendi} offendi
tunc inchoat in cesarem antonium et alios.
sed tam perfecte qui viri sunt dignos ut et caperent
in omnibus fontibus eorum ^{et studio} facta et dicta conquisivit
ut nullibi alias ad illos bene cognoscendos recurrere
sit. litterarum et humaniorum ordo in omni loco docuit
hunc, saltem doctrina magna quidem et varia
ipsi recurrunt et ejus libros commendabiles facit.



TO

The Right Honourable

*A**** Earl of ****.*

ADVERTISEMENT.

THE Notes are intended only as Proofs; and are long in some places where an Induction of Facts was necessary. The Translations from ancient Authors, being designed for the same purpose, are almost literal; which is the reason why they are not taken from more poetical Versions.

Speedily will be publish'd, *A Translation of the Greek, Latin, Spanish, Italian, and French Notes: which may be had separate by those who purchased the first Edition.*



MY LORD,

IT is the good-natured Advice of an admired Sect. 1.
Ancient, To think over the several Virtues
 and Excellencies of our Acquaintance,
 when we have a mind to indulge ourselves,
 and be chearful. His Friends, it wou'd seem,
 were sincere and constant, or found it their In-
 terest to appear so; else the Remembrance of
 good or great Qualities, never to be employed
 in his Service, cou'd not have proved so enter-
 taining.

B

'Tis

Sect. I.

~ 'Tis however certain, That the Pleasures of Friendship and mutual Confidence, are pursued in one shape or other by Men of all Characters: Neither Business, nor Diversions, nor Learning, can exempt us from the Power of this agreeable Passion. Even a fancied Presence affects our Minds, and raises our Spirits both in Thought and Action. The Moralists Direction extends its Influence to every part of Life; and at this moment I put it in practice, while I endeavour to enliven a few Thoughts, upon no mean Subject, *by addressing them to your Lordship.*

IT is HOMER, *My Lord*, and a Question concerning him which has been looked upon as hitherto unresolved: "*By what Fate or Disposition of things it has happened, that None have equalled him in Epic-Poetry for two thousand seven hundred Years, the Time since he wrote; Nor any, that we know, ever surpassed him before.*" For this is the Man, whose Works for many Ages were the Delight of Princes^a, and the Support of Priests, as well as the Wonder of the Learned, which they still continue to be.

How unsafe soever it might have been, to have said so of old at Smyrna^b, where Homer was

^a Πτολεμαῖος ὁ φιλοπάτωρ, κατασκευάσας Ὀμήρῳ Νεῶν, αὐτὸν μὲν καλῶς ἐκτίθεισε, κύκλῳ δὲ τὰς πόλεις περιέστησε τὰ ἀγάλματα ὅσῃ ἀντιποιεῖνται τῷ Ὀμήρῳ. Αἰλιαν.

^b Strabo, speaking of Smyrna, says, Ἐστὶ δὲ καὶ βιβλιοθήκη; καὶ τὸ Ὀμηρεῖον· εἰς αὐτὸ τὰ τετραγώνια ἔχοντα Νεῶν Ὀμήρου καὶ ξύλον ἀντιποιεῖνται.

was deified, or at *Chios* among his Posterity ^c, Sect. 1.
 I believe it wou'd be difficult to persuade your Lordship, “ That there was a *Miracle* in the case. *That*, indeed, wou'd quickly put an end to the Question: For were we really of the same Opinion as the Ancients, that *Homer* was inspired from *Heaven*; that he sung, and wrote as the *Prophet* and *Interpreter* of the Gods ^d, we should hardly be apt to wonder: Nor wou'd it surprize us much, to find a Book of an heavenly Origin without an Equal among human Compositions: To find the Subject of it equally useful and great, the Stile just, and yet sublime, the Order both simple and exquisite; to find the Sentiments natural without lowness, the Manners real, and withal so extensive, as to include even the *Varieties* of the chief Characters of Mankind; We shou'd expect no less, considering whence it came: And *That* I take to have been the Reason, why none of the Ancients have attempted to account for this Prodigy. They acquiesced, it is probable, in the Pretensions, which the Poet constantly makes to celestial Instruction, and seem to have been of *Tacitus's* Opinion, “ That it is more pious
 B 2 “ and

ται ὅς τις εἴποι διαφερόντως τὸ Ποιητῆ. Καὶ δὴ καὶ Νόμισμα πὶ χαλκῷ παρ' αὐτοῖς Ὀμηρείου λέγεται. Στραβ. βιβ. ιδ'. This Structure was built by *Lyfimachus*, one of *Alexander's* Successors.

^c Ἀμφισθενῶσι δὲ καὶ Ὀμήρου Χῖοι, μαρτυρεῖον μὲν τὰς Ὀμη-
 ρίΔΑΣ χαλκῶδες, ἀπὸ ὧ τὸ ἐκείνου γένος προχειρίζονται.
 Στραβ. βιβ. ιδ'.

^d Ὡς φησὶν ὁ Θεός, καὶ θεῶν ΠΡΟΦΗΤΗΣ.

Πλάτων. Ἀλκιβιάδ. β.

Sect. I. “ and respectful to believe, than to enquire
 “ into the Works of the Gods ^e.”

BUT the happy Change that has been since wrought upon the face of religious Affairs, leaves us at liberty to be of the contrary Opinion: Tho’ in ancient times it might have gone near to banish us from *Smyrna* or *Colophon*, yet at present it is become perfectly harmless; and we may any where assert, “ That *Homer’s* Poems
 “ are of *human Composition*; inspired by no
 “ other Power than his own natural Faculties,
 “ assisted by the Chances of his Education:
 “ In a word, That a *Concourse* of *natural*
 “ Causes conspired to produce and cultivate
 “ that mighty Genius, and gave him the no-
 “ blest Field to exercise it in, that ever fell to
 “ the share of a Poet.”

HERE, *My Lord*, there seems to be occasion for a little Philosophy, to put us, if possible, upon the *Track* of this singular Phenomenon: It has shone for upwards of two thousand Years in the *Poetic* World; and so dazzled Mens Eyes, that they have hitherto been more employed in gazing at it, than in enquiring *What formed it, or How it came there?* And very fortunately, the Author of all Antiquity, who seems to have made the happiest union of the *Courtier* and the *Scholar*, has determined a Point that might have given us some trouble. He has laid it down as a Principle, “ That
 “ the greatest Genius cannot excel without
 “ *Culture*;
 “ De Moribus Germanorum.

“ Culture; nor the finest Education produce Sect. 1.
 “ any thing Noble without *natural Endow-*
 “ *ments* f.” Taking this for granted, We may
 assure ourselves that *Homer* hath been happy in
 them both; and must now follow the dark
 Hints afforded us by Antiquity, to find out *How*
a blind stroling Bard could come by them.

I do not chuse to entertain your Lordship
 with the *Accidents* about his Birth g; though
 some Naturalists would look upon them as the
 Beginnings of his good Fortune. I incline ra-
 ther to observe, That he is generally reputed to
 have been a Native of *Asia the less*; a Tract of
 Ground that for the Temperature of the *Climate*,
 and Qualities of the *Soil*, may vie with any in
Europe h. It is not so fat and fruitful as the
 Plains of *Babylon* or Banks of the *Nile*, to effe-
 minate the Inhabitants, and beget Laziness and
 Inactivity: But the Purity and Benignity of the
 Air, the Varieties of the Fruits and Fields, the
 Beauty and Number of the Rivers, and the con-
 stant Gales from the happy Isles of the western
 Sea, *all conspire* to bring its Productions of every
 kind to the highest Perfection: They inspire
 that Mildness of Temper, and Flow of Fancy,
 B 3 which

f Horat. De Arte Poet.

g Σιωέβη τὴν παῖδα (μητέρα Ὀμήρου) μιγείσαν ἀνδρὶ λαθραίας,
 ἐν γαστρὶ χεῖν. Herodot. βίβλ. Ὀμήρου.

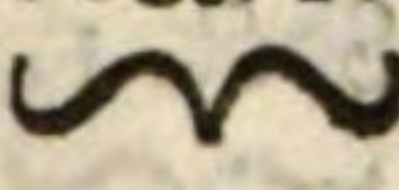
h Mimnermus, a Man of a delicate Taste, who knew the Coun-
 try well, calls it, ἱερτὴν Ἀσίην, the lovely Asia: And Herodotus,
 who was acquainted with it, and most of the fine Countries then
 known, affirms, οἱ μὲν Ἴωνες ἔτοι, τὴ καὶ τὸ Πανιώνιον ἐστὶ, τὰ μὲν
 Ὀρεάνη καὶ τῶν Ὠρέων ἐν τῇ καλλίστῃ ἐτύγχανον ἰδρυσάμενοι πόλιν
 πάντων ἀνθρώπων τῶν ἡμεῖς ἰδμεν. Herodot. Κλείω.

Sect. I. which favour the most extensive Views, and give
 the finest Conceptions of *Nature* and *Truth*.

IN the Division commonly made of Climates, the Rough and Cold are observed to produce the strongest Bodies, and most martial Spirits; the hotter, lazy Bodies with cunning and obstinate Passions; but the *temperate Regions*, lying under the benign Influences of a genial Sky, have the best Chance for a fine Perception, and a proportioned Eloquence ⁱ. Good Sense

ⁱ Lest it be thought that these Consequences are strained, it may be worth while to set down the Opinion at length of the Great Hippocrates, in his Treatise of Air, Water, and Situation: Βέλομαι δὲ καὶ περὶ τῆς Ἀσίας καὶ τῆς Εὐρώπης δεῖξαι, ὁκόσον διαφέρουσιν ἀλλήλων ἐς τὰ πάντα. — τὴν Ἀσίην πλεῖστον διαφέρειν φημι τῆς Εὐρωπαϊκής, ἐς τὰς οὐσίας τῶν συμπαντων, καὶ τὴν ἐκ γῆς φυσικῶν, καὶ τῶν ἀνθρώπων, πολὺ γὰρ καλλίονα καὶ μείζονα πάντα γίνεται ἐν τῇ Ἀσίᾳ ἢ τῇ χώρῃ τῆς χώρας ἡμερωτέρη, καὶ τὰ ἡθῆα τῶν ἀνθρώπων ἡπιώτερα καὶ εὐεργότερα. Τὸ δὲ αἶπρον τῶν τεχνῶν, ἢ τε κρῆσις τῶν ὠρέων, ὅτι τὰ ἡλίε ἐν μέσῳ τῶν ἀνατολῶν κεῖται πρὸς τὴν ἡῶ, τὰ τε ψυχρὰ πορρωτέρω. Τὴν δὲ αὐξησιν καὶ ἡμερῶτητα παρέχει πλεῖστον ἀπάντων, ὁκόταν μηδὲν ἢ ἐπικρατὲς βιαίως, ἀλλὰ πάντῃ ἰσομοιρῇ δυναστεύῃ. Ἐχει δὲ κατὰ τὴν Ἀσίην ὅσα πάντα καὶ ὁμοίως· ἀλλ' ὅσα μὲν τῆς χώρας ἐν μέσῳ κεῖται τὰ δερμῆ καὶ τὰ ψυχρὰ, αὐτὴ μὲν εὐκαρποτάτη ἐστὶ, καὶ εὐδιδασκαλὴ, καὶ εὐδενδρωτάτη, καὶ ὕδασι μάλιστα κέχρηται, τοῖσι τε οὐρανίοισι καὶ τοῖσι ἐκ τῆς γῆς. Οὐτε γὰρ ἐκ τῶν δερμῶν ἐκκέχαιται λίαν· οὐτε ὑπὸ αὐχμῶν καὶ ἀνυδαίνης ἀναξηραίνεται· οὐτε ὑπὸ ψύχεθ' ἀπύγνυται· νοτιά τε διάβροχος ἐστὶ, ὑπὸ τε ὀμβρῶν πολλῶν καὶ χιόνου. Τὰ τε ὠρεῖα αὐτόθι πολλὰ εὐοικός γίνεται, ὁκόσα τε ἀπὸ σπερμάτων, καὶ ὁκόσα αὐτὴ ἢ γῆ ἀναδιδόει φυτὰ, ὧν τοῖσι καρποῖσι χρέονται ἄνθρωποι, ἡμερῶντες ἐξ ἀγείων, καὶ εἰς ἐπιθήδειον μεταφυτεύοντες. Τὰ τε ἐν τρεφόμενα κτήνη εὐθυνεῖν εὐικός καὶ μάλιστα, πικτεῖν τε πυκνότατα, καὶ ἐκτρέφειν καλλίως. Τὸς τε ἄνθρώπους εὐτραφεῖς εἶναι, καὶ τὰ εἶδεα καλλίστα, καὶ μεγέθη μεγίστα, καὶ ἡκιστα διαφορὰς ἐς τὰ τε εἶδεα αὐτῶν καὶ τὰ μεγέθη. Εὐικός τε τὴν χώραν ταύτην πορρωτάτα εἶναι, τὰ κατὰ τὴν οὐσιν καὶ τὴν μετεωριότητα τῶν ὠρέων· τὸ δὲ ἀνδρείον, καὶ τὸ ἀταλαίπωρον, καὶ τὸ ἔμπονον, καὶ τὸ θυμοειδές, ἐκ αὐτοῦ δυνάιτο ἐν τοιαύτῃ φύσει ἐσγίνασθαι, μήτε ὁμόφυλον, μήτε ἀλλόφυλον, ἀλλὰ τὴν ἡδονὴν κρατεῖν. Ἰπποκράτης περὶ τοπῶν, &c.

To the same Purpose the Philosopher, Ἡ Θεός (Ἀθηνᾶ) προτέρως ὑμᾶς κατῴκισεν, ἐκλεξαμένη τὸ τόπον ἐν ᾧ γένηθε, τὴν Εὐκρασίαν τῶν ὠρέων ἐν αὐτῇ κατέδουσα, ὅτι ΦΡΟΝΙΜΟΤΑΤΟΤΕΣ ἄνδρας οἴσεται.

Sense is indeed said to be the Product of every Sect. i. Country, and I believe it is; but the richest  Growths, and fairest Shoots of it, spring, like other Plants, from the happiest Exposition and most friendly Soil^k.

THE pursuing a Thought thro' its remotest Consequences, is so familiar to your Lordship, that I need hardly mention the later History of this Tract of Land. It has never failed to shew its Virtue, when *Accidents from abroad* did not stand in the way. In the early Times of Liberty, the first, and greatest Number of *Philosophers*^l, *Historians*^m, and *Poets*

^k *Ingenia* Hominum ubique locorum *situs* format. Q. Curtius, Lib. viii. The Proof of this Assertion is attempted in form in a Treatise of Galen's; *That the Manners of Mankind depend upon the Constitution of their Bodies.*

^l *Thales* of Miletus, contemporary with *Cyrus*: *Anaximander*, *Anaximenes*, his Scholars, of the same Place. *Pythagoras* of *Samos*. *Heraclitus* of *Ephesus*; and *Hermagoras*, who was banished that City for his too great Sobriety. *Chrysippus* was of *Solis*, *Zeno* of *Cyprus*, *Anaxagoras* of *Clazomene*. *Xenophanes*, the Naturalist, was of *Colophon*. *Cleanthes*, the Stoic, of *Assus*, where *Aristotle* staid for many Years. *Metrodorus*, the great Friend of *Epicurus*, was of *Lampsacus*; where this Philosopher too dwelt so long that he may almost pass for a Native. *Theophrastus*, and his Companion *Phanias*, were of *Erebus*, and his Successor *Neleus*, the Heir of *Aristotle's* Library, was of *Scepsis*. These, and *Xenocrates* the Platonic, *Arcefilas* the Academic, *Protarchus* the Epicurean, and *Eudoxus* the Mathematician, *Plato's* Friend (all great Names in Philosophy) drew their first Breath on the same Coast: As did likewise *Hippocrates*, *Simus*, *Erasistratus*, *Asclepiades*, *Apollonius*, the greatest Masters of Medicine. It is also observable, that of the seven early Sages, called the *wise Men* of Greece, FOUR belonged to this Climate: *Pittacus* of *Mitylene*, *Bias* of *Priene*, *Cleobulus* the *Lindian*, and the abovementioned *Milesian Thales*.

^m *Hecataeus* and *Pherocydes*, the two oldest Historians the *Greeks* had, was the one of *Miletus*, and the other of the little Island *Syros*. *Hellanicus* was of *Lesbus*, *Theopompus* of *Chios*: Old *Scylax* was of *Caryanda*. *Ephorus*, the great Historian, was of *Cumæ*;

Sect. I. *Poets* ⁿ, were Natives of the *Asiatic* Coast, and adjacent Islands. And, after an Interval of Slavery, when the Influences of the *Roman* Freedom, and of their mild Government, had reached that happy Country, it repaid them, not only with the Delicacies of their Fields and Gardens, but with the more valuable Productions of Men of Virtue and Learning^o; and in such Numbers, as to fill their Schools,

Ctesias, Physician to *Artaxerxes* King of *Persia*, and a great Writer of Wonders, was of *Gnidus*: To whom if you join the inimitable *Herodotus*, you will have the Names of the chief Historians among the *Greeks*, excepting the two *Athenians*, *Thucydides* and *Xenophon*.

ⁿ *Hesiod*, near *Homer*'s own Days, was of *Cumæ*; *Mimnermus* of *Colophon*, *Archilochus* of *Paros*, *Tyrtæus* of *Miletus*; *Thales*, the Poet and Law-giver, and *Epimenides*, the Charmer, were of *Crete*. *Anacreon* was a *Teian*, *Simonides* a *Cean*, *Arion* and *Terpander* were *Lesbians*: And not to mention the particular Places of every one's Birth, The admired *Sappho*, her Lover *Alcæus*, *Bacchylides*, *Chærilus* (not *Alexander*'s,) *Phocylides*, *Bion*, *Simmias*, *Philetas*, *Ion* the Tragedian, *Philemon* *Menander*'s Rival, *Hegemon* *Epaminondas*'s Panegyrist, and the Astronomic Poet *Aratus*, were all born in this Poetical Region. It had also the Honour of producing the *Erythræan Sibyl*, and another inspired Lady, *Athenais*, under *Alexander*. But what is by far the most remarkable upon this Article is, That the famous FIVE, who distinguished themselves in *Epic-Poetry*, were all Natives of this very Climate, and the two greatest born in the two neighbouring Towns, *Cumæ* and *Smyrna*. Hear the Testimony of the learned *Tzetzes*: Γεγόνασι δὲ τέτων τῶν Ποιητῶν (Ἐπικῶν) ἄνδρες ὀνομαστοὶ πέντε· Ὀμηρὸς ὁ παλαιός, Ἀντίμαχος ὁ Κολοζώνιος, Πανύassis, Πείσανδρος ὁ Καμειρεὺς, καὶ ἔτι ὁ Ἡσίοδος. Ἰωαν. Τζέτζης εἰς Ἡσιόδον. *Pisander* was of *Rhodes*, and of great Reputation. Πείσανδρος ὁ Διασημότης Ποιητὴς, Καμειρεὺς ἦν. Στεφαν. ἀπὸ πολέων. *Antimachus* wrote the *Theban War*; and *Panyasis* the *Labours of Hercules*: He was of *Halicarnassus*. *Suidas* says of him, Σέσωθεισαν τὴν Ποιητικὴν ἐπανήγαγε, He retrieved Poetry when it was almost extinguished.

^o *Panætius*, *Stratocles*, *Andronicus* the Peripatetic, *Leonidas* the Stoic, and before them *Praxiphanes*, *Eudemus*, and *Hieronymus*, were all of *Rhodes*. *Posidonius* was of *Apamea* in *Syria*, but lived, governed, and taught in the same Island. *Charon* the Historian, *Adeimantus*,

Schools, and the Houses of the Great; to be Sect. I.
Companions for their Princes^P, and to leave
some noble Monuments for Posterity.

It will probably be thought too great a Refinement to observe, that *Homer* must have been

tus, and *Anaximenes* the Rhetor, were of *Lampsacus*. *Agatharchides* the Aristotelic, of *Gnidus*. *Eraslus* and *Caryscus*, of the Socratic School, were Natives of *Scepsis* near *Troy*. That little Place was formerly famous for the Birth of *Demetrius*, the celebrated Critic, contemporary with *Aristarchus*; and of *Metrodorus*, a Man of high Spirit and Eloquence, the unhappy Favourite of the great *Mithridates*. *Hegesias*, *Xenocles*, and *Menippus*, were the Authors and greatest Ornaments of the *Asiatic* Eloquence: And in general, the Teachers of Oratory and Philosophy came from the same Coast: *Diophanes*; *Potamon* and *Lesbocles*, great Men and Rivals, from *Mitylene*; *Crinagoras*, *Dionysius Atticus*, *Diodorus Sardianus*, *Diotrephes*, *Alexander* surnamed *Lychnus*, *Dionysocles*, and *Damasus* called *Scombrus*; *Apollonius Nysæus*, *Menecrates*, *Apollonius Malacus*, *Nicias* of *Cos*, who grew ambitious and turned Tyrant; *Theodorus Cronus* the Dialectic, *Archidamus*, *Antipater*, *Nestor*, Stoics; with many others, whom see in *Seneca* the Father, his *Controverser. & Suasor. Lib.* where he relates the Sentences of the *Grecian* Masters.

^P *Theophanes* the Historian, *Pompey's* great Friend and Counsellor, was of *Mitylene*: His Son was afterwards Prefect of *Asia*. *Aristodemus* of *Nysa* had been *Pompey's* Master; and his Cousin-german of the same Name, was entrusted with the Education of the Children of that great Man. *Pompey's* younger Son, *Sextus*, when he was Lord of the Seas, had *Dionysius* the *Halicarnassæan* among his Friends, the celebrated Historian and Critic. *Theopompus* of *Gnidus*, and his Son, were both Favourites of *Julius Cæsar*; and the Father had a great hand in his short Administration. *Apollonius Molo* was *Cicero's* Master. *Pompey* going to his Eastern Expedition, paid *Posidonius* a Visit in his School at *Rhodes*, and humbled his *Fasces* at the Gate, as they used to do to a Superior: When he was about to take leave, he asked his Commands, and this courtly Philosopher bid him, in a line of *Homer*,

Ἄτιέν ἀεισεύειν καὶ ὑπὲρ ἑσχατὸν ἔμμεναι ἄλλων;

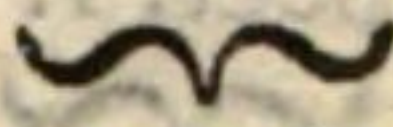
Always excell and shine above the rest; —the thing in the World he most wanted to do. *Hybreas*, the finest Speaker in his time, was in high Favour with *Marc Antony*; and the Care of *Augustus's* Manners was committed, by *Cæsar* his Uncle, to *Apollodore* the *Pergame-nian*. The elder *Athenodore* needs no other Proof of his Virtue and Merit, than that he lived and died with *Marcus Cato*. The younger held

Sect. I. been the first or second Generation after the
 ~~~~~ Transplantation or rather the final Settlement  
 of this Colony, from the rocky *Morea* to these  
 happy Lands: A Situation, in which Nature is  
 observed to make the most vigorous Efforts, and  
 to be most profuse of her genial Treasure. The  
 Curious in Horses are concerned to have a  
 mixed Breed, a Remove or two from the fo-  
 reign Parent; and what Influence it might have  
 here, will belong to the Curious in *Mankind* to  
 determine.

IF *Homer* then came into the World in  
*such* a Country, and under so *propitious* an A-  
 spect of Nature, We must next enquire, “ What  
 “ Reception he met with upon his Arrival; in  
 “ what Condition he found things, and what  
 “ Dispositions they must produce in an exalted  
 “ Genius, and comprehensive Mind.” This is  
 a difficult Speculation, and I shou’d be under  
 some Apprehensions how to get thro’ it, if  
 I did not know that Men moving, like your  
 Lordship, in the higher Spheres of Life, are  
 well acquainted with the Effects of *Culture* and  
*Education*. They know the Changes they are  
 able to produce; and are not surprized to find  
 them, as it were, new-moulding human Crea-  
 tures, and transforming them more than *Ur-  
 ganda*

held a high Place in *Augustus’s* Favour, grew dearer to him the  
 longer he lived, got great Honour; and, when weary of the Court,  
 returned with absolute Power from the Prince to reform and govern  
 his native City. He was succeeded in Favour and Honour by *Nestor*  
 the Academic, who was charged with the Education of the noble  
*Marcellus*, *Octavia’s* Son, and apparent Heir of the Empire.



*ganda* or *Circe*. The Influence of Example and Sect. 1.  
Discipline is, in effect, so extensive, that some   
very acute Writers have mistaken it for the only  
Source of our Morals<sup>a</sup>: tho' their Root lies  
deeper, and is more interwoven with our *Original*  
Frame. However, as we have at present  
only to do with *Homer*, in his Poetical Capacity,  
we need give ourselves no further Trouble in con-  
sidering the Tenour of his Life, than as it served  
to raise him, To be the *Prince* of his Profession.

IN this Search, we must remember that  
*young Minds* are apt to receive such strong Im-  
pressions from the Circumstances of the Coun-  
try where they are born and bred, that they  
contract a mutual kind of *Likeness* to those Cir-  
cumstances, and bear the Marks of the Course  
of Life thro' which they have passed. A Man  
who has had great Misfortunes, is easily distin-  
guished from one who has lived all his Days in  
high Prosperity; and a Person bred to Business,  
has a very different Appearance from another  
brought up in Sloth and Pleasure: Both our Un-  
derstanding and Behaviour receive a Stamp from  
our Station and Adventures; and as a liberal  
Education forms a Gentleman, and the contrary  
a Clown, in the same manner, if we take things  
a little deeper, are our Minds and Manners in-  
fluenced by the Strain of our Lives. In this  
view, the Circumstances that may reasonably  
be thought to have the greatest Effect upon us,  
may perhaps be reduced to these following:

<sup>a</sup> *Monf. Motbe le Vayer, &c.*

FIRST,



Sect. I. FIRST, The *State of the Country* where a Person is born and bred; in which I include the common *Manners* of the Inhabitants; their *Constitution* civil and religious, with its *Causes* and *Consequences*: — Their *Manners* are seen in the *ordinary* way of Living, as it happens to be polite or barbarous, luxurious or simple.

NEXT, the *Manners* of the *Times*, or the prevalent Humours or Professions in vogue: — These two are publick, and have a common effect on the whole Generation. Of a more confined Nature is, first, *Private Education*; and after that, *the particular Way* of Life we chuse and pursue, with our *Fortunes* in it.

FROM these Accidents Men in every Country may be justly said to draw their Character, and derive their Manners. They make us *what we are*, in so far as they reach our Sentiments, and give us a peculiar Turn and Appearance: A Change in any one of *them* makes an Alteration upon *Us*; and taken together, we must consider them as the Moulds that form us into those Habits and Dispositions, which sway our Conduct, and distinguish our Actions.



*SECT.*





## SECT. II.

**T**HERE are some Things, *My Lord*, Sect. 2.  
 which, tho' they happen in all Ages, are  
 yet very hard to describe. Few People are ca-  
 pable of observing them; and therefore Terms  
 have not been contrived to express Perceptions  
 which are taken from the widest Views of Hu-  
 man Affairs. Of this kind is a Circumstance  
 which attends the Fate of every Nation. It  
 may be called a *Progression of Manners*; and  
 depends



Sect. 2. depends for the most part upon our Fortunes:  
 As they flourish or decline, so we live and are affected; and the greatest Revolutions in them produce the most conspicuous Alterations in the other: For the Manners of a People seldom stand still, but are either polishing or spoiling. In Nations, where for many Years no considerable Changes of Fortune happen, the various Rises and Falls in their moral Character are the less observed: But when, by an Invasion and Conquest, the Face of things is wholly changed; or when the original Planters of a Country, from a State of Ignorance and Barbarity, advance, by Policy and Order, to Wealth and Power, it is *then*, that the Steps of the Progression become observable: We can see every thing on the growing Hand, and the very *Soul* and *Genius* of the People rising to higher Attempts, and a more *liberal Manner*.

FROM the Accounts left us of the State of *ancient Greece*, by the most accurate of their Historians <sup>a</sup>, we may perceive *three Periods* in their Affairs. The *first*, from the dark Ages, of which they had little or no Knowledge <sup>b</sup>, to the time of the *Trojan War*. The *second*, from the taking of *Troy*, to the *Persian Invasion*, under *Xerxes*. The *third*, from that time, to the loss of their Liberty, first by the *Macedonians*, and

<sup>a</sup> *Thucydides*, Lib. i.

<sup>b</sup> Cur supera Bellum Thebanum & Funera Trojæ,

Non alias alii quoque res cecinere Poetæ?

Quo tot facta Virum toties cecidere? Nec usquam,

Æternis famæ Monumentis insita florent?

T. Lucre



and then by the Romans. Greece was peopled in Sect. 2. the First; she grew, and the Constitution was settled in the Second; she enjoyed it in the Third, and was in all her Glory. From the two first Periods Homer drew his Imagery and Manners, learned his Language, and took his Subject, which makes it necessary for us to review them.

WHAT is properly called Greece, is but a rough Country: It boasts indeed, as well it may in such an Extent, many a fine Vale, and delicious Field; but taking it together, the Soil is not rich or inviting. It was anciently but thinly inhabited; and these Inhabitants were exposed to the greatest Hardships: They had no constant nor fixed Possessions; but there were frequent Removes, one Nation or Tribe expelling another, and possessing themselves of their Seats<sup>c</sup>: This was then look'd upon to be a Calamity, but not near so grievous as we imagine it now, or indeed as they themselves thought it afterwards: For there being no Traffick among them, or secure Intercourse, they had but the bare Necessaries of Life: They planted no Lands, acquired no Superfluities, and built only Shelters from the Weather<sup>d</sup>: Experience

<sup>c</sup> ἡ Ἑλλάς ἐ παλαιῇ βεβαίως οἰκεμένη, ἀλλὰ μεταναστεύει τὰ πρότερον. Θουκυδ. β. α.

<sup>d</sup> Nec robustus erat curvi Moderator Aratri

Quisquam; nec scibat ferro molliri Arva;

Nec nova defodere in terram Virgulta; nec altis

Arboribus, veteres decidere falcibu' ramos.

Quod Sol atque Imbres dederant, quod Terra crearat

Sponte suâ, satis id placabat Pectora donum:

Glandiferas inter curabant Corpora Quercus.

T. Lucret. Lib. 5 to.



Sect. 2.  rience made them sensible of the Uncertainty of their Possessions; and as they knew not how soon a superior Force might spoil them of their Lands, so they were sure of finding such a scanty Subsistence as they then enjoyed, in any Country where they happened to wander; and therefore, without making much Opposition, they quitted their sorry Dwellings, and made room for an Invader.

OF a piece with this way of living at Land, was their Manner *at Sea*, as soon as they began to build Ships, and ventured to visit distant Coasts: They turned themselves wholly to Piracy; and were so far from thinking it *base*, that the living by Plunder gave a Reputation for Spirit and Bravery. This Practice continued long in *Greece*, not among the meaner sort of People only; but the most powerful of the Tribe failed out with those under their Command, took what Ships they met; and, if they thought their Numbers sufficient, they often fell upon the Villages along the Coast, killed the Men, and carried the Women and Goods to their Ship <sup>e</sup>. *Thucydides* says, that even in his time there were several uncivilized Countries in *Greece*, whose Inhabitants lived both by Sea and Land after the old barbarous manner <sup>f</sup>.

THESE

<sup>e</sup> Πορθηταὶ γὰρ ἦσαν οἱ Ἕλληνες, καὶ ἐπιζυμνταὶ τῇ ἀλλοτείας, κατὰ σπάνιν γῆς. Strabo Geograph. Lib. xvii.

<sup>f</sup> Thucydides, Lib. i. καὶ μέγχι τῆδε πολλὰ τῇ ἑλλάδι πᾶσι παλαιῶν χρόνων νεμεταί, πρὸς τε Λόκους τὴν Ὀζόλας, καὶ Αἰτωλὸς, καὶ Ἀχαρνᾶνας, καὶ τὴν ταύτην Ἠπειρὸν. See also Plutarch, in the Life of T. Q. Flaminius.



THESE then were the *Manners* in *Homer's* Sect. 2. Days; and *such* we find them in his Writings. *Ulysses* returning in disguise to his own Country, was received by his Servant *Eumæus*, as a poor old Man, into his Cottage; and being questioned *who* and *whence* he was, tells this plausible Tale; "That he was of *Crete*, a natural  
 " Son of the renowned *Castor*, and much be-  
 " loved by his Father while he lived; but at  
 " his Death, his Brothers had drove him out  
 " of the House, and defrauded him of his  
 " share of the Patrimony: That nevertheless  
 " his Worth and Bravery had procured him a  
 " rich and honourable Match:" He then bids him judge of the Ear by the Stalk; expatiates a little upon his own martial Character, and adds,

ΤΟΙΟΣ Ε' ΕΝ ΠΟΛΕΜΩ ΕΡΤΟΝ ΔΕ ΜΟΙ ΟΥ  
 ΦΙΛΟΝ ΕΣΚΕΝ.

*Such in the War; I scorned Country Toils  
 And Household Cares, and bringing up of Chil-  
 dren:*

*But Ships with Sails and Oars rejoic'd my Soul;  
 Battles, and burnish'd Arms, and glitt'ring Spears,  
 Things that to others Terror bring, and Dread,  
 Were my Delights; so God had form'd my Heart.*

HERE is a Man who plainly professes Pi-  
 racy; and accordingly he tells, that in nine se-  
 veral Courses he gained so much Wealth, that

C

he



Sect. 2. he was held in great Esteem among his Countrymen,

—ΑΙΨΑ Δ' ΟΙΚΟΣ ΟΦΕΛΛΕΤΟ, &c.

*My House was soon advanc'd; and afterwards  
I Reverence had, and Awe among the Cretans.*

And when *Ulysses*, in his turn, comes to enquire into the Fortunes of *Eumæus*, he chuses this Supposition, as the most natural he could make :

*But come, and tell me truly what I ask;  
Whether the spacious Town was pillaged,  
In which thy Father, and thy Mother liv'd?  
Or whether Men came unawares upon thee,  
Left single with the Oxen, or the Sheep,  
And dragging thee aboard, sail'd over hither  
To this Man's Dwelling? — g*

These being the Manners of the Times, we need not wonder at *Homer's* representing the good *Nestor*, as entertaining *Telemachus* and his Company very honourably in his House, and after the Repast, asking them, *Whether they were Merchants*—Η ΜΑΥΙΔΙΩΣ ΑΛΑΛΗΣΘΕ, ΟΙΑ ΤΕ ΛΗΙΣΤΗΡΕΣ ;

—Or do you rove uncertain,  
As being Robbers? —

NOR was *Homer's* own Country behind-hand with the rest of the *Greeks*. We learn from

§ 'Οδυσ. σ.

*Hero-*



Herodotus, that *Latona's* Oracle in *Boutoo* had Sect. 2. assured *Psammetichus* (one of the twelve Kings, when *Egypt* was broken into petty Governments) That *brazen Men* would come to his Assistance: They were no other, says the Historian, than ἼΩΝΕΣ τε καὶ ΚΑΡΕΣ ἄνδρες κατὰ λῆλον ἐκπλώσαντες, *Ionian* and *Carian* Crews, who had sailed out on Piracy, and were forced by Storm to land in *Egypt*.

BUT as every Misfortune forces Men to think of a Remedy, the Calamities to which this barbarous Way of living was exposed, taught the *Greeks*, in process of time, the Necessity of walling their Towns; which, in its turn, procured them Security and Wealth, and first enriched the Cities upon the Sea: These who lay most exposed to Insults before, were now most open to Trade; and the *Phœnician* and *Egyptian* Merchants quickly taught them the Methods of Gain: By this means *Chalcis*, *Corinth*, and *Mycenæ* were the first opulent Cities after the Isles. Riches soon produced Subordination; the less powerful being contented with the Protection of the Rich and Brave; and these, on the other hand, were glad of Numbers for carrying on their Affairs<sup>b</sup>.

POVERTY was still prevalent in the Country, when *Pelops* came from *Asia*, with a Flood of Wealth

C 2

Wealth

<sup>a</sup> Condere cœperunt tum Urbeis, Arcemque locare  
Præsidium Reges ipsi sibi, perfugiumque;  
Et Pecudes & Agros divisere; atque dedere  
Pro facie cujusque, & viribus, ingenioque.

T. Lucret. Lib. v.



Sect. 2. Wealth 'till then unknown to *Greece*; and by that, and his Skill in the necessary Arts of Life, he gained such Power among the rude Inhabitants, that he gave his Name to a great Part of the Country <sup>i</sup>.

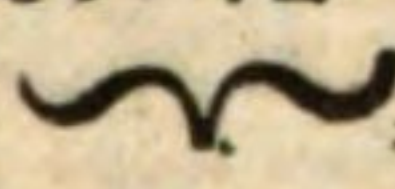
HIS Descendants *Atreus* and *Thyestes* added to their hereditary Dominions; and Fortune made a Present of a new Kingdom to the elder Brother. *Eurystheus* his Nephew, King of *Mycenæ*, of the Line of *Perseus*, going against the *Heracrides*, or Posterity of *Hercules*, entrusted him with the Government during his Absence. The Expedition proved fatal to *Eurystheus*; and the Inhabitants of *Mycenæ* being afraid of a victorious Tribe, and having proof of the Ability of their Governor *Atreus*, unanimously offer'd him the Kingdom. Thus the Family of *Pelops* got the possession of two Kingdoms, and became superior in Wealth and Power to the *Perseids* their Rivals.

THIS *Atreus* seems to have been the *first*, who, after the Days of *Minos*, had fitted out a Fleet; for besides a large and flourishing Kingdom on the Continent, he left to *Agamemnon* the Sovereignty of many of the *Islands*, which cou'd never be held in subjection without a naval Force. They had been early enriched, as hath been observed above, by Commerce with *Syria*, *Phœnicia*, and *Egypt*, the first civilized Countries.

AGA-

<sup>i</sup> PELOPONNESUS or *Pelop's Island*.



AGAMEMNON possessed of this wide Do-Sect. 2.  
minion and great Wealth, as things then went,   
was more in a condition, than by the Oaths  
sworn to *Tyndarus*, to resent his Brother's  
Wrongs, and to put himself at the Head of the  
first Expedition which *Greece* made in com-  
mon against a foreign Enemy <sup>k</sup>. But the length  
of the War, e'er *Troy* was taken, and the Mis-  
fortunes the *Greeks* met with in their Return,  
brought new Disorders upon the victorious Na-  
tion. Many of the Princes <sup>l</sup> being killed, and  
some of them lost by the way, *Parties* started  
up in the Cities, and the *Greeks* fell to their old  
Trade of one Tribe's expelling another, as for-  
merly.

BUT now the Contentions were longer and  
more obstinate, and more Blood was spilt be-  
fore either Side wou'd submit. Their Cities  
were better worth fighting for, and were not  
easily given up by People grown expert in War.  
Nor did the Tribe that was worsted wander up  
and down, as before, to seek new distant Habi-  
tations; but they *fortified* their new Cities, to  
secure themselves and their Posterity against the  
like Calamities. Thus for some Ages after the  
taking of *Troy*, *Greece* was indeed increasing in  
Wealth, and Numbers of Inhabitants; but was  
continually engaged in Wars; Taking of Towns,

C 3

Battles

<sup>k</sup> Πρὸ γὰρ τῆς Τρωϊκῆς ἐδὲν φαίνεται πρότερον κοινὴ ἐργασασαμένη  
ἡ Ἑλλάς. Θουκιδ. α.

<sup>l</sup> Τῶν ἡγεμόνων οἱ Βοιωτὰς ἐς Τροίαν ἡγαγον μόνον ἀνέστρεψεν  
εἰσαδεὶς ὁ Διίτης. Παυσ. Βοιωτ. βιβ. α.



Sect. 2. Battles of Tribes, Piracy, and Incurfions, were  
 ~~~~~ common Adventures <sup>m</sup>.

IN the second or third Age of this Period was HOMER born; that is, “at a *Time* when
 “ he might, as he grew up, be a Spectator of
 “ all the various Situations of human Race;
 “ might observe them in great Calamities, and
 “ in high Felicity; but more generally they
 “ were increafing in Wealth and Discipline.”
 For I cannot help observing, that from these hard Beginnings, and jarring Interests, the *Greeks* became early Masters of the *military* Art, and by degrees, of all others that tend to enrich or adorn a City, and raise a Commonwealth: Shipping and Commerce, domestic Order, and foreign Influence, with every subservient Art of Policy and Government, were invented, or improved; and some of them brought to a very great degree of Perfection.

AND truly it cou'd not be otherwise, while each City was *independent*, rivalling its Neighbour, and trying its Genius in Peace, and its Strength in War ⁿ. Upon good or bad Success, the Citizens, all concerned in the Administration, made a careful Enquiry into the Cause of it;

^m Μάλιστα μὲν οὖν κατὰ τὰ Τρωϊκά, καὶ μὲν ταῦτα, γένεσθαι τὰς ἐφόδους καὶ τὰς μεταναστάσεις συνέβη τῇ τε βαρβάρων ἅμα καὶ τῇ Ἑλλήνων, ὁρμῇ τινι χρησαμένων πρὸς τὴν τῆς ἀλλοτείας κατάντησιν. Ἀλλὰ καὶ πρὸ τῆς Τρωϊκῆς ἦν ταῦτα· τότε γὰρ Πελασγῶν ἦν οὖλον, καὶ τῶν Καυκῶνων, καὶ Δελέγων. Εἰρηται δ' ὅτι πολλαχῶς τῆς Εὐρώπης ἐπύχανε τὸ παλαιὸν πλανώμενα, ἅπερ ποιεῖ τοῖς Τρωσὶ συμμάχοντα ὁ Ποιητὴς ἐκ ἐκ τῆς περαίας. Στραβων. Μυσία. βιβλ. ιβ.

ⁿ Πᾶσα γὰρ ἡ Ἑλλὰς ἐσιδηροφορεῖ διὰ τὰς ἀρεακτὰς τε οἰκήσεις καὶ ἐκ ἀσφαλείς παρ' ἀλλήλους ἐφόδους. Θεοκρίδης ἐν γλῶσσῃ α.

it ; What Fault in their Conduct had procured Sect. 2.
the one, or what Excellency in their Constitu-
tion the other ? This Liberty produced Hardi-
ness and Discipline ; which at length arose to
that height, that ten thousand *Greeks* were an
Overmatch for the *Persian* Monarch, with all
the Power of the *Asiatic* Plains.

THIS indeed happened long after ; but the
Struggle was *fresh* in *Homer's* Days : Arms
were in Repute, and *Force* decided *Possession* °.
He saw Towns taken and plundered, the Men
put to the Sword, and the Women made Slaves :
He beheld their despairing Faces, and suppliant
Postures ; heard their Moanings o'er their mur-
dered Husbands, and Prayers for their Infants to
the Victor.

ON the other hand, he might view Cities
blessed with Peace, spirited by Liberty, flou-
rishing in Trade, and increasing in Wealth. He
was not engaged in Affairs himself, to draw off
his Attention ; but he wander'd through the
various Scenes, and observed them at leisure.
Nor was it the least instructive Sight, to see a
Colony led out, a City founded, the Founda-
tions of Order and Policy laid, with all the Pro-
visions for the Security of the People : Such
Scenes afford *extended* Views, and natural ones

C 4

too,

° *Homer* says of *Antiope*,

Καὶ ρ' ἔτεκεν δύο παῖδ', Ἀμφίονά τε Ζῆδόν τε ;

°Οἱ πρῶτοι Θήβης ἔδ' ἔκπσαν ἑπταπύλοιο,

Πυργῶσαν τ', ἐπεὶ ἔμ' ἀπύργωτόν γ' ἔδωκεντο

Ναίμεν ἐυρύχορον Θήβην, κρατερῶ περ ἔδοντε.

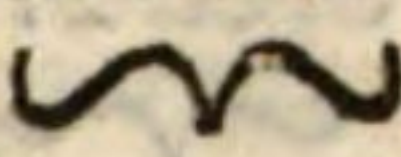
Ὁδ. α. Παρ. α. λ. In the *Νεκρομαντεία*.

Sect. 2. too, as they are the immediate Effect of the
 ~~~~~ great Parent of Invention, *Necessity*, in its young  
 and untaught Essays.

THE Importance of this good Fortune will best appear, if we reflect on the Pleasure which arises from a Representation of *natural* and *simple Manners*: It is irresistible and enchanting; they best shew human Wants and Feelings; they give us back the Emotions of an *artless* Mind, and the plain Methods we fall upon to indulge them: Goodness and Honesty have their Share in the Delight; for we begin to love the Men, and wou'd rather have to do with them, than with more refined but *double* Characters. Thus the various Works necessary for building a House, or a Ship; for planting a Field, or forging a Weapon, if described with an Eye to the Sentiments and Attention of the Man so employed, give us great Pleasure, *because we feel the same*. Innocence, we say, is beautiful; and the Sketches of it, wherever they are truly hit off, never fail to charm: Witness the few Strokes of that nature in Mr. Dryden's *Conquest of Mexico*, and the *Enchanted Island*.

ACCORDINGLY, we find *Homer* describing very minutely the Houses, Tables, and Way of Living of the Ancients; and we read these Descriptions with pleasure. But on the contrary, when we consider our own Customs, we find that our first Business, when we sit  
 down



down to poetize in the higher Strains, is to Sect. 2.  
*unlearn* our daily way of Life; to forget our   
 manner of Sleeping, Eating, and Diversions:  
 We are obliged to adopt a Set of *more natural*  
 Manners, which however are foreign to us;  
 and must be like Plants raised up in Hot-Beds  
 or Green-Houses, in comparison of those which  
 grow in Soils fitted by Nature for such Produc-  
 tions. Nay, so far are we from enriching Po-  
 etry with *new* Images drawn from Nature, that  
 we find it difficult to understand the *old*. We  
 live within Doors, cover'd, as it were, from  
*Nature's Face*; and passing our Days supinely  
 ignorant of her Beauties. We are apt to think  
 the Similies taken from her *low*, and the ancient  
 Manners *mean*, or absurd. But let us be in-  
 genuous, *My Lord*, and confess, that while the  
 Moderns admire nothing but Pomp, and can  
 think nothing *Great* or *Beautiful*, but what  
 is the Produce of Wealth, they exclude them-  
 selves from the pleasantest and most natural  
 Images that adorned the old Poetry. *State* and  
*Form* disguise Man; and Wealth and Luxury  
 disguise Nature. Their Effects in Writing are  
 answerable: A Lord-Mayor's Show, or grand  
 Procession of any kind, is not very delicious  
 Reading, if described minutely, and at length;  
 and great Ceremony is at least equally tiresome  
 in a Poem, as in ordinary Conversation.

IT has been an old Complaint, that we love  
 to disguise every thing, and most of all *Our-*  
*selves.*



*Sect. 2. selves.* All our Titles and Distinctions have been represented as Coverings, and Additions of Grandeur to what Nature gave us<sup>P</sup>: Happy indeed for the best of Ends, I mean the publick Tranquillity and good Order; but incapable of giving delight in Fiction or Poetry.

By this time, your Lordship sees I am in the case of a noble Historian; who having related the constant Superiority his *Greeks* had over the Inhabitants of the *Assyrian* Vales, concludes “That it has not been given by the  
“ Gods, to one and the same Country, to produce rich Crops and warlike Men<sup>Q</sup>!” Neither indeed does it seem to be given to one and the same Kingdom, to be thoroughly civilized, and afford proper Subjects for Poetry.

THE *Marvellous* and *Wonderful* is the Nerve of the Epic Strain: But what marvellous Things happen in a well-ordered State? We can hardly be surprized; We know the Springs and Method of acting; Every thing happens in *Order*, and according to Custom or Law. But in a wide uncultivated Country, not under a regular Government, or split into many, whose Inhabitants live scattered, and ignorant of Laws and Discipline; In such a Country, the Manners are  
*simple,*

<sup>P</sup> Quel suon fastoso e vano,  
Quel inutil Sogetto  
Di Lusinghe, di Titole e d' Inganno;  
Ch' *Honor* dal volgo insano  
Indegnamente è detto,  
Non era ancor' degli Animi Tiranno.

Pastor Fido, Choro dell' Atto 4<sup>to</sup>.

<sup>Q</sup> *Herodotus.*

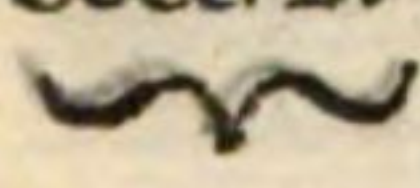


*simple*, and Accidents will happen every Day : Sect. 2.  
Exposition and Loss of Infants ; Encounters ;  
Escapes ; Rescues ; and every other thing that  
can inflame the human Passions while acting,  
or awake them when described, and recalled by  
Imitation.

THESE are not to be found in a well-governed State, except it be during the Time of a *Civil War*, when it ceases to be so : and yet, with all the Disorder and Misery that attends that last of Ills, the Period while it rages is a fitter Subject for an Epic Poem, than the most glorious Campaign that ever was made in *Flanders*. Even the Things that give the greatest Lustre in a regular Government ; the greatest Honours and highest Trusts, will scarcely bear *Poetry* : The *Muse* refuses to bestow her Embellishments on a *Duke's* Patent, or a *General's* Commission. They can neither raise our Wonder, nor gain our Heart : For Peace, Harmony and good Order, which make the Happiness of a People, are the *Bane* of a Poem that subsists by Wonder and Surprise.

TO BE convinced of this, we need only suppose that the *Greeks*, at the time of the *Trojan War*, had been a Nation eminent for Loyalty and Discipline : that Commissions in due Form had been issued out, Regiments raised, Arms and Horses bought up, and a compleat Army set on foot. Let us suppose that all Success had attended them in their Expedition ; that every  
Officer



Sect. 2.  Officer had vied with another in Bravery against the Foe, and in Submission to his General: That in consequence of these Preparations, and of this good Order, they had at first Onset routed the *Trojans*, and driven them into the Town: Suppose this, and think,—What will become of the glorious *Iliad*? The Wrath of *Achilles*, the Wisdom of *Nestor*, the Bravery of *Dio-medes*, and the Craft of *Ulysses* will vanish in a moment. But Matters are managed quite otherwise;

*Seditione, Dolis, Scelere atque Libidine & Irâ,  
Iliacos intrâ Muros peccatur, & extrâ.*

IT is thus that a People's Felicity clips the Wings of their Verse: It affords few Materials for Admiration or Pity; and tho' the Pleasure arising from the sublimer kinds of Writing, may make us regret the Silence of the Muses, yet I am persuaded your Lordship will join in the Wish, *That we may never be a proper Subject of an Heroic Poem.*

BUT now that I have ventured so far, I begin to apprehend that I shall be deserted. The Habit of reconciling Extremes when a publick Concern calls for Attention, is become so natural to your *Lordship*, that it must incline you to wish our Epic Affairs not so desperate; and your Knowledge of the Poetical Privilege will immediately suggest, “That Our private Man-  
ners,



“ners, it is possible, admit not such Repre- Sect. 2.  
 “sentation: nor will our mercenary Wars, ~~~~~  
 “and State Intrigues, receive the Stamp of  
 “*Simplicity* and *Heroism* :” But why may  
 not a Poet *feign*? Can’t he counterfeit Man-  
 ners, and contrive Accidents, as he sees good?  
 Is he not intituled to shift Scenes, and introduce  
 Persons and Characters at pleasure? Let him  
 but exercise his Prerogative, and all will be well:  
 Our Manners need be no Impediment; he may  
 give his new-raised Generation what *Turn* and  
*Cast* he pleases.

THO’ this seems to promise fair, yet in the  
 end, I am afraid, it will not hold good. Your  
*Lordship* will judge whether my Fears are just,  
 when relying on that Penetration which at-  
 tends your Opinions, I venture to affirm, “That  
 “a Poet describes nothing so happily, as what  
 “he has seen; nor talks masterly, but in his  
 “native Language, and proper Idiom; nor mi-  
 “micks truly other Manners, than those whose  
 “Originals he has practised and known.”

THIS Maxim will, no doubt, appear se-  
 vere; and yet, I believe, upon enquiry it will  
 hold true *in fact*. If we cast an Eye backward  
 upon Antiquity, it will be found that none of  
 the great *original* Writers have excelled, but  
 where they spoke of the Things they were  
 most conversant with, and in the Language and  
 Dialect

See the Note, pag. 33.



Sect. 2. Dialect they constantly used<sup>f</sup>. The satyrical buffoonish Temper of *Archilochus* is well known; nor is it a Secret, that he indulged his Passions, which were neither weak nor few. The *Sententious* Writings of *Euripides*, and *Menander's* polite Pictures of Life, represented their daily Conversation. *Plato's* admired Dialogues are but corrected Transcripts of what passed in the *Academy*: And *Lucilius*, preferred by some *Romans* to all that ever wrote<sup>t</sup>, wrote himself just as he spoke. *Herodotus's* History shows the *Traveller*, *Thucydides's* the *Politician*, *Dionysius's* the *Scholar*, *Xenophon's* the *Captain* and the *Philosopher*, as truly as they acted those Characters in their Lives: Nor cou'd these *Heroes* have excelled each in his different Way, had they done otherwise.

BUT the Truth of this Maxim will best appear, if we observe its Influence in Conversation and Behaviour. He who affects no other than his natural Manners, has a better chance to excel, than if he shou'd attempt to copy another Man's Way, tho' perhaps preferable both in Language and Gesture to his own. It is a small Circle of Acquaintance, which does not afford some diverting Proofs of this common Mistake: And if it was not a disagreeable Occupation, to blame

<sup>f</sup> As for the Poets in particular, says *Cervantes*, En resolucion, todos los Poetas antiguos escrivieron en la Lengua que mamaron en la Leche; y no fueron a buscar las estrangeras para declarar la alteza de sus Conceptos. *Don Quixote*, Parte II. lib. 5. c. 16.

<sup>t</sup> *Lucilius* quosdam ita deditos sibi habet Amatores, ut eum omnibus Poetis præferre non dubitent. *Quintil. de Satyr.*



blame and find fault, it were easy to produce many Instances of the same miscarriage in *Writing*. I will only put your *Lordship* in mind of two great Men, who, with every thing besides to recommend them, have split upon this single Rock; and for that reason, as well as their being dead near two hundred Years ago, they may be mentioned with less Reluctancy. The Persons I mean, are both *Italians*, who had the happiness to see the golden Age of Learning in that Country, the *Pontificat* of *Leo X*.

PIETRO BEMBO was of a noble Family in *Venice*; his early Merit recommended him to *Leo*, who loved to fill his Court with learned Men, and had a true Judgment in such things himself. *Bembo* was made Secretary for the *Apostolic Briefs*; and, after two Successions to the *Pontificat*, was raised to the Dignity of the *Purple*, chiefly for his Reputation in Literature: And indeed his Learning and Abilities are unquestionable. But at the same time, this great Man, admiring only the *Roman Eloquence* and Manners, wrote a History of his own Country, so much upon the Model of a *Latin Annal*, that not only the general Turn and Cast of the Work is servilely copied, but the Peculiarities of their Stile, their Computation of Miles and Time, and the *Forms* of their Religion and Government, are with infinite labour wrought into a *Venetian Story*. The effect of it is, to enervate and deaden his Work, which a Writer of half his



Sect. 2. his Knowledge and Accomplishments, would  
 ~~~~~ have told better without his *Affectation*.

A LITTLE younger than the Cardinal was *Giovanni Giorgio Trissino*, a Native of *Vicenza*. He was look'd upon as one of the greatest Masters of ancient Learning, both *Greek* and *Roman*, of his Age; and, which rarely happens, was blest at the same time with a Flow of *Tuscan* Eloquence. A Man so qualified, easily saw the Faults of his contemporary Writers; and thought it not impossible, with his Talents and Judgment, *To produce such a Poem in Italian, as Homer had done in Greek*.

HE set about it, and placed this great Model before his Eyes: He abandoned the use of Rhyme, followed the natural Run of Speech in his Verse; and endeavoured to adapt his Inventions to the State and Temper of his Age and Nation. He took *Italy* for the Subject of his Poem, as *Homer* had taken *Greece*: He has Champions of the same Country, as *Homer* has *Grecian* Heroes: He uses *Angels* for his Divinities, and supplies the ancient *Furies* with modern *Devils*: In his Geography, as *Homer* described *Greece*, and chiefly *Thessaly*; *Trissino* describes *Italy*, and dwells on *Lombardy*. He has even attempted *Fable*, and interwoven allegorical Stories of Life and Morals, with the Body of the Narration. But after all, the *native Italian* Manners are lost; and the high Spirit and secret Force which bewitches a Reader, and dazzles his Eyes, that
 he

he can see no Faults in *Dante* and *Ariosto*, is Sect. 2. here crush'd by Imitation. Its Fate has been answerable: The *Italia Liberata* (for so he called his Poem) being no more read or known, than *Chapelain's Pucelle* wou'd be without *Boileau*, or Sir R * * * 's *A * * * d* without the *D * * **. *Trissino* owes his Fame to his *Sophonisba*, a Tragedy, and to his *Miscellanies*; and the *Cardinal* is preserved from Oblivion by his *Letters* and *Love-Verses*; and there too, the same Inclination to copy has made him check his natural Fire, that he might attain *Cicero's* Elegance in the one, and *Petrarcha's* Purity and Softness in the other.

To say the Truth, *My Lord*, we are born but with narrow Capacities: Our Minds are not able to master two Sets of Manners, or comprehend with facility different *Ways* of Life^u. Our Company, Education, and Circumstances make deep Impressions, and form us into a *Character*, of which we can hardly divest ourselves afterwards. The Manners not only of the Age and Nation in which we live, but of our City and Family, stick closely to us, and betray us at every turn, when we try to dissemble, and wou'd pass for Foreigners. These we understand, and can paint to perfection; and there is no one so undiscerning,

as

^u Καὶ ἐπὶ γὰρ ταῦτων, φαίνεται μοι, ἐς μικρότερα χαλαροκερματίζουσι τὸ ἀνθρώπου φύσις, ὥστε ἀδύνατον εἶναι πολλὰ καλῶς μιμεῖσθαι, ἢ αὐτὰ ἐκείνα πρῶτον, ὧν δὴ καὶ τὰ μυμήματα ἐστὶ ἀφομοιώματα. Πλάτων. Πρὸς Πολίτ. γ.

Sect. 2. as not to see, how happy we have been in describing those Parts of *modern* Life we have undertaken. Was there ever a more natural Picture than the *Way of the World*? Or can any thing in its kind surpass the *Rape of the Lock*? The Authors, doubtless, perfectly knew the Life and Manners they were painting, and have succeeded accordingly.

HERE THEN was *Homer's* first Happiness: He took his plain natural Images from *Life*; He saw *Warriors*, and *Shepherds*, and *Peasants*, such as he drew; and was daily conversant among *such* People as he intended to represent: The Manners used in the *Trojan* Times were not disused in his own: The same way of living in private, and the same Pursuits in publick were still prevalent, and gave him a *Model* for his Design, which wou'd not allow him to exceed the Truth in his Draught. By frequently and freely looking it over, he cou'd discern what Parts of it were fit to be represented, and what to be passed over ^x.

FOR so unaffected and simple were the Manners of those Times, that the Folds and Windings of the human Breast lay open to the Eye; People were not as yet taught to be ashamed of themselves and their natural Appetites, nor consequently to dissemble them: They made no scruple of owning the *Inclinations* of their Heart, and openly indulged their Passions, which

^x ————— Et quæ
Desperat tractata nitescere posse, relinquit.

Horat.

which were entirely void of Art and Design y. Sect. 2. This was *Homer's* Happiness, with respect to *Mankind*, and the living Part of his Poetry: As for the other Parts, and what a Painter wou'd call *Still-Life*, he cou'd have little Advantage over the Moderns: For we are not to imagine, that he cou'd discover the entertaining Prospects, or rare Productions of a Country better than we can. *That* is a Subject still remaining to us, if we will quit our Towns, and look upon it: We find it, accordingly, nobly executed by many of the Moderns, and the most illustrious Instance of it, within these few Years, doing Honour to the *British* Poetry z.

IN SHORT, it may be said of *Homer*, and of every *Poet* who has wrote well, " That *what* he
" felt and saw, *that* he described; and that
" *Homer* had the good Fortune to see and learn
" the *Grecian* Manners, at their true Pitch and
" happiest Temper for Verse:" Had he been born much sooner, he could have seen nothing but Nakedness and Barbarity: Had he come much later, he had fallen either in *Times of Peace*, when a wide and settled Policy prevailed over *Greece*; or in *General Wars*, regularly carried on by civilized States, when private Passions are buried in the common Order, and established Discipline.

D 2

S E C T.

y Bold *Homer* durst not so great Virtue feign
In his best Pattern: Of *Patroclus* slain,
With such Amazement as weak Mothers use,
And frantick Gesture, he receives the News. WALLER.

z The SEASONS, by Mr. *Thomson*.



S E C T. III.

Sect. 3. **W**HOEVER reflects upon the Rise and Fall of States, will find, that along with their Manners, their *Language* too accompanies them both in their Growth and Decay. Language is the Conveyance of our Thoughts; and as they are noble, free, and undisturbed, our Discourse will keep pace with them both in its Cast and Materials. By this means a Convention of Men of Spirit and Understanding, who have the Business of a City or State to manage (if they are not to receive their Orders in silence from a Superior) will naturally produce

duce Speakers and Eloquence. The same Men, Sect. 3. if they quit their Town, and look abroad, will speak of the Objects presented to them by Nature's Face, with the same Freedom and Happiness of Expression: And if, in a wide Country, there are many such Societies, speaking the same Tongue, but in different Dialects; the Language will reap the Benefit, and be enriched with new Words, Phrases, and Metaphors, according to the Temper and Genius of the several People: While at the same time, each approve their own, because it is used by their Governors in their own *independent* State.

IT is a little surprizing to observe, what a contemptible Figure the Beginnings of the human Race make in the Pictures drawn of them by the Ancients:

*Cum prorepserunt primis Animalia Terris,
Mutum & turpe Pecus, glandem atque cubilia
propter,
Unguibus & Pugnis, dein Fustibus, atque ita porro
Pugnabant Armis, quæ post fabricaverat Usus;
Donec Verba, quibus voces sensusque notarent,
Nominaque invenêre.——^a*

They thought, it would seem, that *Language* was the first Tamer of Men ^b, and took its Origin to

D 3

have

^a Horat. Sat. iii. Lib. i.

^b Ἐξ γενεομύθων δὲ ἡμῖν τὸ πείθειν ἀλλήλους, καὶ δηλοῦν πρὸς ἡμᾶς αὐτοὺς τοὺς ὧν ἂν βεληθώμεν, ἢ μόνον τὸ ΘΗΡΙΩ ΔΩΣ ΖῆΝ ἀπηλλάγημεν, ἀλλὰ καὶ συνελθόντες πόλεις ὠκίσσαμεν, καὶ νόμους ἐθέμεθα, καὶ τέχνας ἐυρομεν· καὶ σχεδὸν ἀπαῖα τὰ δι' ἡμῶν μηχανημένα ΛΟΓΟΣ ἡμῖν ἐστὶν ὁ καλὰ σκευάσας.

Ἰσοκράτης. πρὸς Νικοκλή.

Sect. 3. have been certain rude accidental Sounds, which
 W that naked Company of scrambling Mortals
 emitted by chance ^c.

UPON this Supposition, it will follow, that at first they uttered these Sounds in a much higher Note than we do our Words now; occasioned, perhaps, by their falling on them under some *Passion*, Fear, Wonder, or Pain^d; and then using the same Sound, either when the Object or Accident recurred, or when they wanted to describe it by what they felt from its Presence: Neither the Syllables, nor the Tone could be ascertained; but when, prompted by the Return of the Passions, under which they invented them, they extended their Throats and put several of these *vocal* Marks together, they wou'd then seem to *sing*. Hence ΑΥΔΑΕΙΝ signified at first simply to *speak* or utter the Voice, which now, with a small Abbreviation (ΑΔΕΙΝ) signifies to *sing*: And hence came the ancient Opinion, which appears so strange to us, “That Poetry was before
 “Prose.”

THE Geographer *Strabo*, a wise Man, and well acquainted with Antiquity, tells us, that
Cadmus,

^c Τὸς δὲ ἐξ ἀρχῆς γεννηθέντας τὸ ἀνθρώπων, φασὶ ἐν ἀτάκτῳ καὶ θνητῷ βίῳ καθεστῶτας, σποράδην ἐπὶ τοῖς νομοῖς ὀξύναι, καὶ προσφέρειν τὴν βοτάνης τὴν προσπνευσάτω, καὶ τοὺς αὐτομάτως ἀπὸ τῶν δένδρων κάρπας. Καὶ πολεμικῶς μὲν ὑπὸ τῶν θηρίων, ἀλλήλοις ὁβόησθαι, ὑπὸ τῶν συμφέροντων δασυκομῶν, — Τῆς φωνῆς δὲ ἈΣΗΜΟΥ καὶ ΣΥΓΚΕΧΤΜΕΝΗΣ ἔστι, ἐκ τῶν καὶ ὀλίγον ΔΙΑΡΘΟΥΝ τὰς λέξεις. Διοδ. Σικελ. βιβλίου δ. α.

^d Καὶ γὰρ εἰκὸς ἀνθρώπους ΕΝ ΧΡΕΙΑ λόγου τὸ πρῶτον καὶ φωνῆς ἐνάρθειν γεν. ὡς. τὰς τε προσφάσεις καὶ τοὺς προσήκοντας αὐτὰς, καὶ τὰ ΠΑΘΗ καὶ τοὺς ΠΑΣΧΟΝΤΑΣ ἀλλήλοις διασαφῆν καὶ ἀποσημαίνειν, βελομῶν. Πλατάρχ. Πλατωνικῶν. Ζητημάτων.

Cadmus, Pherecydes, and Hecatæus first took the Sect. 3. Numbers, and the Measure from Speech, and reduced that to Prose which had always been Poetry before. And the admired Judge of the Sublime, in the Fragment of a Treatise we have unhappily lost, has this remarkable Sentence :

“ MEASURE, says he, belongs properly to
“ Poetry, as it personates the various *Passions*
“ and their Language; uses Fiction and Fables,
“ which naturally produce Numbers and Harmony: ’Twas for this reason, that the Ancients in their *ordinary Discourse* delivered themselves rather in Verse than Prose^e”.

HAD I to do with some others, I should be at the pains to shew the Connexion of the first and last Part of this Opinion; but your Lordship will easily see, That he thought the Life of the Ancients was more exposed to *Accidents* and Dangers, than when Cities were built, and Men were protected by Society and a *Publick*; and of consequence that their Discourse must be more passionate and metaphorical. Give me leave only to add, that the Composition of the Names of TRAGEDY and COMEDY, which were Representations of *ancient Life* (Τραγῳδία, Κωμῳδία) undoubtedly prove that they were originally *sung* when acted, and not repeated, as they are now. Nor do I in the least question, but that the first

D 4

things

^e μάλλον δὲ πρόσκειται τὸ μέτρον τῷ ποιητικῷ, πᾶσι πλείστοις χρωμάτων καὶ λέξεσι. Καὶ δὴ, καὶ μύθοις καὶ πλάσμασι, δι’ ὧν ἀρμονία κατασκευάζεται. Ταῦτ’ ἀρχὴ καὶ οἱ Παλαιοὶ ἐμμέτρους μάλλον τὰς οἰκείας ἐποίησαν λόγους ἢ πεζούς. Δογμὸν οὖν ΜΕΤΡΟΥ, ἀποσπασματ.

Sect. 3. things which were committed to Writing in *Greece*, as Oracles, Laws, Spells, Prophecies, were in Verse; and yet they got the simple Name of *ῥήματα*, Words or Sayings^f; as the first *Romans*, for the same reason, called them *FATA*, from a Verb signifying to *utter the Voice* or to *speak*^g. But however these things be, it is certain, that the *primitive*

^f Some Vestiges of this Poetic Turn remain in the Pictures of Eastern Manners, that are preserved in the oldest Accounts of the *Moors* and *Spaniards*; where the *Romanzes* occur every other Page, and the Conversations upon passionate Subjects run into a loose kind of Verse: For Example,

Abenamar! Abenamar!
Moro de la Moreria!
El dia que tu naciste,
Grandes Señales avia:
Estava la Mar en Calma,
La Luna estava crecida;
Moro que en tal Signo nace
No deve dezir Mentira.

And in the same Spirit,

Reduan! Si se te acuerda
que me diste la Palabra,
Que me darias a Jaën
en una noche ganada;
Reduan! Si tu lo cumples
darete paga doblada:
Y si tu no lo cumplieses
desterrarte hé de Granada.

Histor. de las Guerras Civiles de Granada.

These *Romanzes* are so old, that they are brought by the *Arabs* as the Proofs of their Histories.

^g *FARI*: the Word derived from it was not used single at first; but they commonly called those things *FATA JOVIS*, I believe from the old Oracle in *Dodona*, sacred to *Jupiter*. So *Virgil*, the great Imitator of ancient Language, *Et sic Fata Jovis poscunt*. *Æneid. vi.* Tho' afterwards, from the Import of the Subject, it came to bear the present Signification. The *Greeks*, when they begun to affect Accuracy, made a Compound of the single Word *ΦΑΤΑ*, and called it *Θεσφαλα*; not only Sayings, but Sayings of the God, *Θεός Φάτα*.

primitive Parts of the Languages reputed *Original*, are many of them rough, undeclined, impersonal Monosyllables; expressive commonly of the *highest Passions*, and most *striking Objects* that present themselves in *solitary savage Life*ⁿ. Sect. 3.

FROM THIS Deduction, it is plain that any Language, formed as above described, must be full of Metaphor; and that Metaphor of the boldest,

ⁿ As this way of tracing a Language places it in an uncommon Light, it will be proper to illustrate it by a few such Examples, as are most connected with ordinary Life. The two usual Words in *Hebrew* for Meat and Food, *Lechom*, and *Tereph*, signify at the same time, the one *Fighting*, and the other *Rapine* or *Plunder*. *Gur* signifies to go abroad, to travel; and the Adjunct of it to dread, to be in fear: And *Ger* or *Gur*, a *Stranger* and a young *Lion*. The old Word for *Wealth* in *Greek*, *Λεΐα*, means nothing originally but *Spoil*, the Product of War and Piracy; and comes from *Λάω* *Abigo*, whence the Word in use *ἐλαύνω*, forms its Tenses: And the great variety of Words they have to signify *Good* and *Better*, take their Origin from *Strength* and *Violence*. This Collusion of different Significations to the same Word, which is observable throughout the original Languages, must be very convincing to such as are acquainted with their Idiom and Propriety. The constant Reason of them is, the Connexion which these various Meanings had in the *Manners* then prevalent. Some of these Connexions are vanished in a civilized Life and Change of Manners: Others of them still remain; such as *Zonah*, *Caupona*, *Hospita*; and *Zonah* *Scortum*, *Meretrix*. *Hbasbar*, to grow rich; and *Hbasar*, to receive *Tythes*, to be a Priest; with a hundred more of the same kind. But it gives us an Idea of a dismal Way of Living, to find the Word *Karab*, that signifies to draw near to one, to approach, signifying at the same time, to fight, to make War; and thence the Word *Kerab*, a Battle. It puts me in mind of the horrible Image given us by *Orpheus*.

Ἦν χεῖν' ἢ νίκα φῶτες ἀπ' ἀλλήλων βίον ἔιχον

Σαρκοδακῆ· κρείων δὲ τ' ἥττονα φῶτα δαίζε.

Σέξτ. Ἐμπεικὲ πρὸς Μαθημ. βιβ. β.

Father Ricci in his *Christian Expedition to China*, says expressly. That their Language consists wholly in *Monosyllables*: The same seems to have been the Case of the *ancient Egyptian*; and, as we may observe ourselves, of the greatest Part of the Northern Tongues.

Sect. 3. boldest, daring, and most natural kind: For Words taken wholly from rough Nature, and invented under some Passion, as Terror, Rage, or Want (which readily extort Sounds from Men ⁱ) would be expressive of that Fanaticism and Dread, which is incident to Creatures living wild and defenceless ^k: We must imagine their Speech to be broken, unequal, and boisterous; one Word or Sound, according to its Analogy to different Ideas, wou'd stand for them all; a Quality we often mistake for Strength and Expression, while it is a real Defect.

BUT LET us take another Step, and suppose the Affairs of the rude Community to be a little advanced; that they begin to understand their own *Gibberish*, live in tolerable Security, and are at liberty to look around them: In that case, *Admiration* and *Wonder* will succeed. Wonder is the proper Passion of raw and unexperienced Mortals, when rid of Fear. The great Critic among the Ancients has assigned it to *young Men*: A witty Modern of the last Age gives it to the *Ladies*; and one of the finest Pieces written in our Language confines it to *Fools*.

'TIS

ⁱ At varios Linguae sonitus *Natura* subegit

Mittere; Et *Utilitas* expressit Nomina rerum. Lucret.

^k Nam fuit quoddam tempus, cum in agris Homines passim Bestiarum more vagabantur, & sibi victu ferino Vitam propagabant: Nec ratione Animi quicquam, sed pleraque Viribus Corporis administrabant. Nondum divinae Religionis, non humani Officii ratio colebatur: Nemo legitimas viderat Nuptias; non certos quisquam inspexerat Liberos: Non jus æquabile, quid utilitatis haberet, acceperat. Ita propter errorem atque inscitiam, cæca ac temeraria dominatrix Animi Cupiditas, ad se explendam viribus Corporis abutebatur, perniciosissimis Satellitibus.

M. T. Ciceronis de Inventionem Lib. i.

"TIS certain, that in the Infancy of States, Sect. 3. the Men generally resemble the *publick Constitution*: They have only that Turn which the rough Culture of Accidents, perhaps dismal enough, thro' which they have passed, could give them: They are ignorant and undefining, governed by Fear, and Superstition its Companion: There is a vast *Void* in their Minds; they know not what will happen, nor according to what Tenour things will take their Course: Every new Object finds them unprepared; they gaze and stare, like Infants taking in their first Ideas of Light¹: Their Words express these Feelings; And as there is a mighty Distance from this Starting-place of *Ignorance* and *Wonder*, to the Condition of a wise experienc'd Man, whom few things surprize; who is acquainted with the Fates of Nations, and the Laws and Limits of *our* Situation, the *Language* is tinged in proportion, and bears the Marks of the intermediate Stages.

IT WERE easy to prove these Assertions by abundance of Grammatical Examples, but they can only be understood by Men, who, like your Lordship, have it in their power to recollect them at pleasure. I will only observe, that the *Turks, Arabs, Indians*, and in general most of the

¹ Οἱ πρῶτα μὲν βλέποντες, ἔβλεπον μάτῳ

Κλύοντες ἔκ ἤκουον· ἀλλ' ὀνειρότων

Ἀλίςκιοι μορφαῖσι, τὸν μακρὸν χρόνον

Ἐφύεον εἰκῇ πάντα.

Αἰαχὺλ. ΠΡΟΜΗΘΕΥΣ.

This Account of the *first Mortals* is confirmed by the learned and sagacious Philosopher, Εἰκός τε τὰς πρώτας, εἴτε γηγενεῖς ἦσαν, εἴτε ἐκ φθορᾶς πνέου· ἐσώθησαν, ὁμοίως εἶναι· καὶ τὰς τυχόντας καὶ τὰς αἰνούτας, ὥσπερ καὶ λέγεται κατὰ τὴν γηγενῶν. Ἀριστοτέλ. Πολιτικ. β.

Sect. 3. the Inhabitants of the *East*, are a solitary kind of People: They speak but seldom, and never long without Emotion: But when, in their own Phrase, they *open* their *Mouth*, and give a loose to a fiery Imagination, they are poetical, and full of Metaphor. *Speaking*, among such People, is a matter of some Moment, as we may gather from their usual Introductions; for before they begin to deliver their Thoughts, they give notice, *that they will open their Mouth; that they will unloose their Tongue; that they will utter their Voice, and pronounce with their Lips*^m. These Preambles bear a great Resemblance to the old Forms of Introduction in *Homer*, *Hesiod*, and *Orpheus*, in which they are sometimes followed by *Virgil*.

IF THERE is then an inviolable and necessary Connexion between the Dispositions of a Nation and their Speech, we must believe that there will be an *Alloy* of Simplicity and Wonder in the Beginnings of every Language; and likewise that the Dialect will improve with the Affairs and Genius of the People. Upon a nearer View of that which *Homer* spoke, we find it not *original*, but derived from others more ancient: Yet it seems to have begun upon a very small Stock, which the *Pelasgi* spokeⁿ, and the old

^m See the *Arabian Nights Entertainments*; a Translation from the *Arabick*.

ⁿ Τὸ γηγενοῦς γὰρ εἰμ' ἐς τὴν παλαιότητα
 Ἰνις ΠΕΛΑΣΓΟΥ, τῆς δὲ γῆς ἀρχηγῆς.
 Ἐμὲ δ' Ἀνακλῆ ἐυλόγως ἐπώνυμον
 Γένετ' ΠΕΛΑΣΓΩΝ τινὶ δὲ καρποῦται χθόνα
 καὶ πᾶσαν Ἀἶαν ἥς δ' Ἀλγὸν ἔρχεται
 Στρυμῶν τε πρὸς δύνοντ' ἡλίου κρατῶ.

Αἰχουλ. ἸΚΕΤΙΔΕΣ.

old Inhabitants of the Northern Parts of Greece. Sect. 3.
The greater Part of its Acquisitions it drew from *Asia, Phœnicia, and Egypt*, by the way of *Cyprus and Crete* °: These, with the other Islands, possessed chiefly by the *Carians*, were first peopled and instructed in the Arts of Life: They lie most conveniently for Merchants sailing from the above-named Countries; and it was either *Trading People*, or Persons under a Necessity of travelling abroad for some bold Actions at home ^P, who were the first Instructors of the ancient *Greeks* ^q.

THESE Adventures came to a Climate which inclines not Men to Solitude, and forbids Idleness: The Necessity of Labour and Contrivance; a growing Commerce, and, more than any thing besides, the Number of independent Governments, and rival Cities, soon raised a nobler Language than any of the Originals. It was at first *simple, unconfined, and free*, as was their Life: The *Politick* Stile grew with their *Constitution*; and was at its *height* when they had most Affairs of that kind, and of the *greatest consequence* to manage: And when a rough warlike People had stripp'd them of their Liberty, they had recourse

° (Κρήνη νῆσος) πᾶσι ἐπικαίται τῇ θαλάσῃ, σχεδὸν ᾧ ΕΛΛΗΝΩΝ ἰδρυμένων πρὸς τὴν θαλάσσαν πάντων. Ἀεισοτέλ. Πολιτικ. β.

^P Danaus, Cadmus, &c. See the *Marmora Arundel*. Epoch. 9. concerning the Περσικόντορος: and the following Note.

^q Τὸν μὲν ἐπέκεινα χρόνον, οἱ δυστυχῆνες ὦν τοῖς βαρβαρίαις, ᾧ ἐλληνίδων πόλεων ἡξίαν ἄρχεν. Καὶ Δαναὸς μὲν ἔξ' Αἰγύπτου φεύγων, Ἄργος κατέχευε. Κάδμος δὲ ὁ Σιδωνίος Θηβῶν ἐβασίλευσε. Κάρες δὲ τὰς Νήσους κατέλαβον. Πελοποννήσος δὲ συμπάσης ὁ Ταντάλος Πέλοψ ἐκράτισε. Ἰσχυρῶς. Ἑλένης Ἐγκώμιον.

Sect. 3. course to *Philosophy* and *Learning*. The Councils of a free State are managed by *Speaking*, which quickly introduces Eloquence, and the Arts of Persuasion: When *these* turn useless, or dangerous in Publick, Men betake themselves to less obnoxious Subjects.

THESE were the Stages through which the *Greek* Language passed. It went thro' them slowly, and had time to receive the Impression of each: It lasted long, and far out-lived the *Latin*, as it had begun before: The reason was, that amidst all the Broils of *Greece*, they had still Liberty and Employment enough, either in Business or Literature, to keep alive something of their Spirit and Language: *That* will always follow our Fortunes, and be fitted to our Affairs and Condition^r. For, in fact, what else do we talk of? For this reason, a flourishing, happy Nation, not over-disciplined at the Beginning, that after a long Struggle, and much Trial, comes to excel in every Art of Peace and War; such a Nation must speak the noblest Language; which, in its turn, because of the Instability of human Affairs, has no Security for its Duration.

AFTER such a Deduction, your Lordship is no doubt in Expectation, what is at length to be made of it? It is this, *My Lord*, “ That
 “ when by the Progression above-mentioned,
 “ the *Greek* Language was brought to express
 “ all the best and bravest of the human Feelings,
 “ and

^r Format enim Natura prius nos intus ad omnem
 Fortunarum Habitum ———

Horat. ad Pison.

“ and retained a sufficient Quantity of its Ori- Sect. 3.
 “ ginal, amazing, metaphoric Tincture; at
 “ that Point of Time did Homer write.”

I KNOW nothing more proper to convince us of the Truth of this happy Circumstance, than the Consideration of the *Machines* which he employs: The greater Part of them are *natural*; and except the *Egyptian* and *Orphic* Allegories (which he usually puts in the Mouths of his Gods ^f) they are told in the *prevailing Language* of the Country. It is given as a Rule in Poetry ^t, “ To strip the common Accidents of
 “ Life of their plain Dress, and ascribe them
 “ to some superior Power, in order to keep up
 “ their Dignity; as for inanimate things, we
 “ must give them Life, cloath them with a
 “ Person, and proper Attributes:” But few People imagine that the *ordinary* Language wore this metaphorical Habit at that time. Yet it wou’d be inexcusable else, to put Poetical Expressions in the Mouth of any other than the Poet himself: ’Twou’d be really *false Writing*, and is a common Fault in many excellent Performances. *Homer’s* grand Copier, who has wrought one wonderful Poem out of the other’s two, seems to a very candid Judge, to have come short of his Original in this particular: It is the ingenious Monsr. *De la Motte* I speak of, who thinks *Eneas* by far too great a Poet; and owns, that

^f When the Poet mentions them in his own Person, he commonly introduces them with *φασί*, *They say*.

^t See *Boileau’s* Art of Poetry.

Sect. 3. that he could not help feeling that Impropropriety thro' the whole of the second and third Books of the *Eneid*; where the Hero is not less florid and figurative in his Narration, than the Poet himself is in the rest ^u.

VIRGIL's writing so long after *Eneas's* Expedition, and in a Language too refin'd for the Manners then in use, makes this Incongruity the more perceptible: But in the *Trojan* Times, their Speech, as well as their Manners retained much of the *Eastern* Cast; their Theology was a *Fable*, and their moral Instructions an allegorical *Tale*. When *Priam* came to beg the Body of his slaughter'd Son, *Achilles* comforts him with a parabolical Story concerning the two Vessels, out of which *Jupiter* dispenses to every Man his Proportion of Good and Evil ^x; and *Glaucus* tells *Diomedes*, "That like the Leaves
" of the Trees, first spreading, and then decay-
" ing, so are the Generations of mortal Men ^y".

^u Discours sur l'Ode : & Reponse a la XI Reflexion de Mons.
Despreaux sur Longin.

^x Iliad ω.

^y Iliad ζ.



S E C T.



SECT. IV.

NEXT to the Originals from which a Language is derived, the common Manners under which it is formed, and the critical Period of its Duration, it is chiefly affected by the *Religion* of a Country, and the Manners of the *Times*. These might have been included under the *Common Manners* of the Nation; but their Influence is great enough, particularly upon the *Turn* and *Genius* of the Language, to deserve a separate Consideration.

Sect. 4. I SHALL soon have occasion to make a stricter Enquiry into the Origin both of the *Grecian Religion* and *Learning*. At present it is sufficient to say, that they came from the great Parent of *Sacred* and *Civil* Institutions, the Kingdom of *Egypt*. That wise People seem to have early observed the Curbs of the human Passions, and the Methods of governing a large Society. They saw the general Bent of Mankind, *to admire what they do not understand*, and to stand in awe of unknown Powers, which they fancy capable to do them great good or ill: They adapted their religious Belief and solemn Ceremonies, to this Disposition; made their Rites *mysterious*, and delivered their allegorical Doctrines under great Ties of profound and pious Secrecy.

Ω ΤΕΚΝΟΝ! ΣΥ ΔΕ ΤΟΙΣΙ ΝΟΟΙΣΙ ΠΕΛΑΖΕΟ, ΓΛΩΣΣΗΝ
ΕΥ ΜΑΛ' ΕΠΙΚΡΑΤΕΩΝ ΣΤΕΡΝΟΙΣΙ Δ' ΕΝΘΕΟ ΦΗΜΗΝ².

*Now, thou my Son! approach with Mind intent,
And careful keep thy Tongue: But in thy Breast
Revolve these awful Sounds.—*

HENCE the Number of monstrous Stories concerning their Gods, which the first *Grecian* Sages that travell'd into *Egypt* certainly understood, and explained to their Adepts^b, among whom,

^a Ὀρφεὺς πρὸς Μοισαίον. In Fragment. Ὀρφικῶν Ἐπῶν.

^b Diodorus the Sicilian, after having explained the natural Signification of the Allegory of *Bacchus's* being the Son of *Jupiter* and *Ceres*, or *Wine's* being the Production of the *Earth* and *Moisture*, adds these remarkable Words, σύμφωνα δὲ τέτις εἶναι τὰ τε δηλόμενα, διὰ τῶ ὈΡΦΙΚΩΝ ΠΟΙΗΜΑΤΩΝ, καὶ τὰ παρὰ τὸν ἀγόμενα κατὰ τὰς τελετάς, περὶ ὧν ὁ δέμις τοῖς ἀμυήτοις ἰσορεῖν τὰ κατὰ μέτρον. βιβ. γ. Which plainly shews the Nature and Tendency of the *Orphic Rites*.

whom, after some Descents, I reckon *Hesiod* Sect. 4. and *Homer*: But falling afterwards into the hands of Men of warm Fancies, who thought they might *invent* as well as their Masters, there were many traditional Stories tacked to the former; sometimes untowardly enough, and sometimes so as to make a tolerable Piece of the *literal* Relation, but confounding when applied to the *Allegory*. These are all the *ἱεροὶ λόγοι* (*sacred Traditions*) mentioned so often by *Herodotus*, with a Declaration that he will not venture to publish them; and of the same kind is the *θεῖος λόγος* (*the divine Tradition*) recommended by *Orpheus* to his favourite Scholar, and quoted by a primitive Father for another purpose c.

THIS Allegorical Religion having been transplanted into *Greece*, found it a very proper Soil for such a Plantation. It took deep root in the Minds of the *Greeks*, who were grossly ignorant, and prepossessed with no rival Opinions: They made Additions to it of their own, and in a few Ages it was incorporated with their *Manners*, mixed itself with their Language, and gained *universal Belief*. “Such was its Condition when *Homer* made his Appearance in
“the World: It had attained its Vigour, and
“had not lost the Grace of *Novelty* and *Youth*:”
This is the Crisis, when every body affects to
E 2 talk

• Εἰς δὲ θεῖον λόγον βλέψας, τάτω προσέειπεν.
Justin Martyr. Λόγος παραινετικός πρὸς Ἕλληνας.

~ Sect. 4. talk in the prevailing Stile ; which joined with the early metaphorical *Cast* of the Language, is one great Reason of the constant Allegory in the ancient Writings.

WE HAVE frequent Examples, how much the firm Belief of any Sect makes Men speak and write in the *approved Idiom* : They introduce it into their *Business*, allude to it in their *Pleasures*, and abstain from it in no Part of Life ; especially while the Doctrine flourishes, and appears in Bloom : For your Lordship knows, that these things, among the Ancients, had their *Spring* and *Summer* as well as natural Growths ; and after a certain time, like a superannuated Plant, they turned scrubby and lifeless, were disregarded by degrees, and at last vanished.

WHAT FURTHER Advantages *Poetry* might reap from a Religion so framed, will appear afterwards ^d : Let us now consider the *Manners of the Times* ; by which I understand the Professions and Studies that are *in vogue*, and bring most Honour to those who possess them in an eminent degree.

THESE likewise follow the *Fortunes* of a Nation : In the *Progression* above-mentioned, the Arts of the greatest *Use* in Life, I mean those that supply our natural Wants, and secure our Persons and Properties, are the *first* that ennoble their Inventors ; and in process of time, when Wealth has made its Entrance, the *Refiners*

^d See Pag. 142. 192. 277.

Refiners of Pleasure, and Contrivers of Magnificence draw our Attention. Sect. 4.

FROM THE Accounts already given of the State of Greece, it is easy to conclude, “ that
 “ the *first* must be still prevalent when *Homer*
 “ lived;” a piece of good Fortune that exempted him from the *two Vices*, to whose charge the admired *Longinus* lays the Fall of Poetry : An insatiable Desire of Riches, and what he calls (ἀγνέστατον Πάθος) a mean dispiriting Passion, the Love of Pleasure ^e.

IN effect, *Arms* at that time was the honoured Profession, and a *publick Spirit* the courted Character : There was a Necessity for them both. The *Man* who had bravely defended his City, enlarged its Dominion, or died in its Cause, was revered like a God : Love of Liberty, and Contempt of Death, with their noblest Consequences, Honour, Probity, and Temperance, were *Realities*. There was, as I said, a *Necessity* for those Virtues ^f : No Safety to Life or Fortune without them : For while every State, that is to say, almost every City was envied by its warlike and encroaching

E 3 Neighbour,

^e Περὶ ὕψους. Τμήμα μὲν. ζήτημα λαμπρόν.

^f Ὁ γὰρ δὴ χρόνος ἐκεῖνος, (the Age of *Theseus*, a little before the Trojan War) ἦνεσκεν ἀνδρώπεις, χειρῶν μὲν ἔργοις, καὶ ποδῶν τάχεσι, καὶ σωμάτων ῥώμασι (ὡς ἔοικεν) ὑπερφουεῖς καὶ ἀναμάτους. πρὸς ἑδὲν δὲ τῇ φύσει χρωμένους ἐπεικὲς, ἑδὲ ἀνέλιμνον· ἀλλ’ ὕβρει τε χαίρουσας ὑπερηφάνως, καὶ ἀπολαύοντας τῇ διωάμεως ὀμότητι καὶ πικρίᾳ, ἐπὶ τῷ κρατεῖν, βιάζεσθαι, καὶ διαφθεῖρουν τὸ παρῆπιπτον. Αἰδῶ δὲ καὶ δικαιοσύνην, καὶ τὸ ἴσον, καὶ τὸ φιλάνθρωπον, ὡς ἀπολμία τὰ ἀδικεῖν, καὶ φόβῳ τὰ ἀδικεῖσθαι, τὰς πολλὰς ἐπαινεύοντας, ἑδὲν ὁιομένους προσήκειν τοῖς πλεῶν ἔχειν δυναμύοις.

Sect. 4. Neighbour, there was no choice, but either
 ~~~~~ resolutely to defend itself by dint of Arms, or  
 shamefully submit to Oppression and Slavery.

“ And no wonder if the Man who learns these  
 “ Virtues from *Necessity*, and the Things them-  
 “ selves, knows them better than Schools and  
 “ Systems can instruct him ; and that the *Re-*  
 “ *presentations* of such genuine Characters bear  
 “ the Marks of *Truth*, and far outshine those  
 “ taken from counterfeit Worth, or fainter  
 “ Patterns.”

THUS WE find, that the *Fortunes*, the *Man-*  
*ners*, and the *Language* of a People are all  
 linked together, and necessarily influence one  
 another. Men take their Sentiments from their  
 Fortunes; if they are low, it is their constant  
 Concern *how to mend them* ; if they are easy,  
*how to enjoy them* : And according to this Bent,  
 they turn both their Conduct and their Conver-  
 sation ; and assume the Language, Air, and  
 Garb peculiar to the *Manner* of the different  
 Characters.

IN most of the *Greek Cities*, *Policy* and *Laws*  
 were but just a forming, when *Homer* came into  
 the World g. The first Sketches of them were  
 extremely *simple* h ; taking their Rise from the  
 Exigencies

g They had no well-digested Body of Laws, or Plan of a Civil  
 Constitution, before *Onomacritus*. So *Aristotle*, Ὀνομακρεῖτῳ γενο-  
 μένῳ πρῶτον δέοντι νομοθεσίαν. ΠΟΛΙΤ. α.

h Τὰς γὰρ ἀρχαίας Νόμους λίαν ἀπλῶς εἶναι καὶ βαρβαρικάς. Ἐστ-  
 δεσφοροῦντο γὰρ οἱ Ἕλληνες, καὶ τὰς γυναῖκας ἐκτρέφοντο παρ’ ἀλλήλων.  
 Ὅσα τε λοιπὰ τῶν ἀρχαίων ἐστὶ πρὸς Νομίμων, εὐήθη πάντων ἐστὶ.  
 Αἰσούτ. ΠΟΛΙΤ. β.



Exigencies of the rude Way of Life then pre-Sect 4.  
vailing. The great Law of *Hospitality* made  
the chief Part of the Institution: To violate a  
Stranger, who had taken Sanctuary under your  
*Roof*, had participated of your *Table*, or sat  
down by your *Fire*, was made the highest, and  
most detestable Impiety. The rest were of a  
piece; generally Prohibitions from Violence, or  
such Regulations of Manners as we should think  
unnecessary or barbarous. The Tribes were  
but beginning to live secure within the Walls  
of their new-fenced Towns, and had as yet  
neither Time nor Skill to frame a Domestick  
Policy, or Municipal Laws; and far less to  
think of publick Methods of training up their  
Citizens: *They lived naturally*, and were governed  
by the *natural Poise* of the Passions, as it is  
settled in every human Breast. This made  
them speak and act, without other Restraint  
than their own native Apprehensions of *Good*  
and *Evil*, *Just* and *Unjust*, each as he was  
prompted from *within*. “ These Manners af-  
“ ford the most *natural* Pictures, and proper  
“ Words to paint them.”

THEY HAVE a peculiar Effect upon the  
Language, not only as they are natural, but  
as they are ingenuous and *good*. While a Na-  
tion continues simple and sincere, whatever  
they say receives a *Weight* from *Truth*: Their  
Sentiments are strong and honest; which al-



Sect. 4. ways produce *fit Words* to express them<sup>i</sup>: Their Passions are sound and genuine, not adulterated or disguised, and break out in their own artless Phrase and unaffected Stile. They are not accustomed to the *Prattle*, and little pretty *Forms* that enervate a polished Speech: nor are they over-run with *Quibble* and *Sheer-Wit*, which makes its Appearance late in every Country, and in *Greece* came long after the *Trojan* Times. And *this* I take to be the reason, “Why most Nations are so delighted with their ancient Poets<sup>k</sup>.” Before they are polished into Flattery and refined into Falsehood, we feel the Force of their *Words*, and the *Truth* of their *Thoughts*.

IN COMMON Life, no doubt, the witty facetious Man is now the preferable Character: But he is only a *middling* Person, and no *Hero*<sup>l</sup>; bearing a Personage for which there is hardly an Inch of room in an *Epic Poem*. To be witty in a Matter of Consequence, where the Risk is high, and the Execution requires Caution or Boldness, is Impertinence and Buffoonry.

VIRGIL

<sup>i</sup> Quin ipse (Tiberius) compositus aliàs, & velut eluctantium Verborum, *solutius* promptiusque eloquebatur, quotiens subveniret.  
TACITUS.

<sup>k</sup> ——— Græcorum sunt *antiquissima* quæque Scripta vel *Optima*. ———

Horat. ad Augustum. Ep. i. Lib. ii.

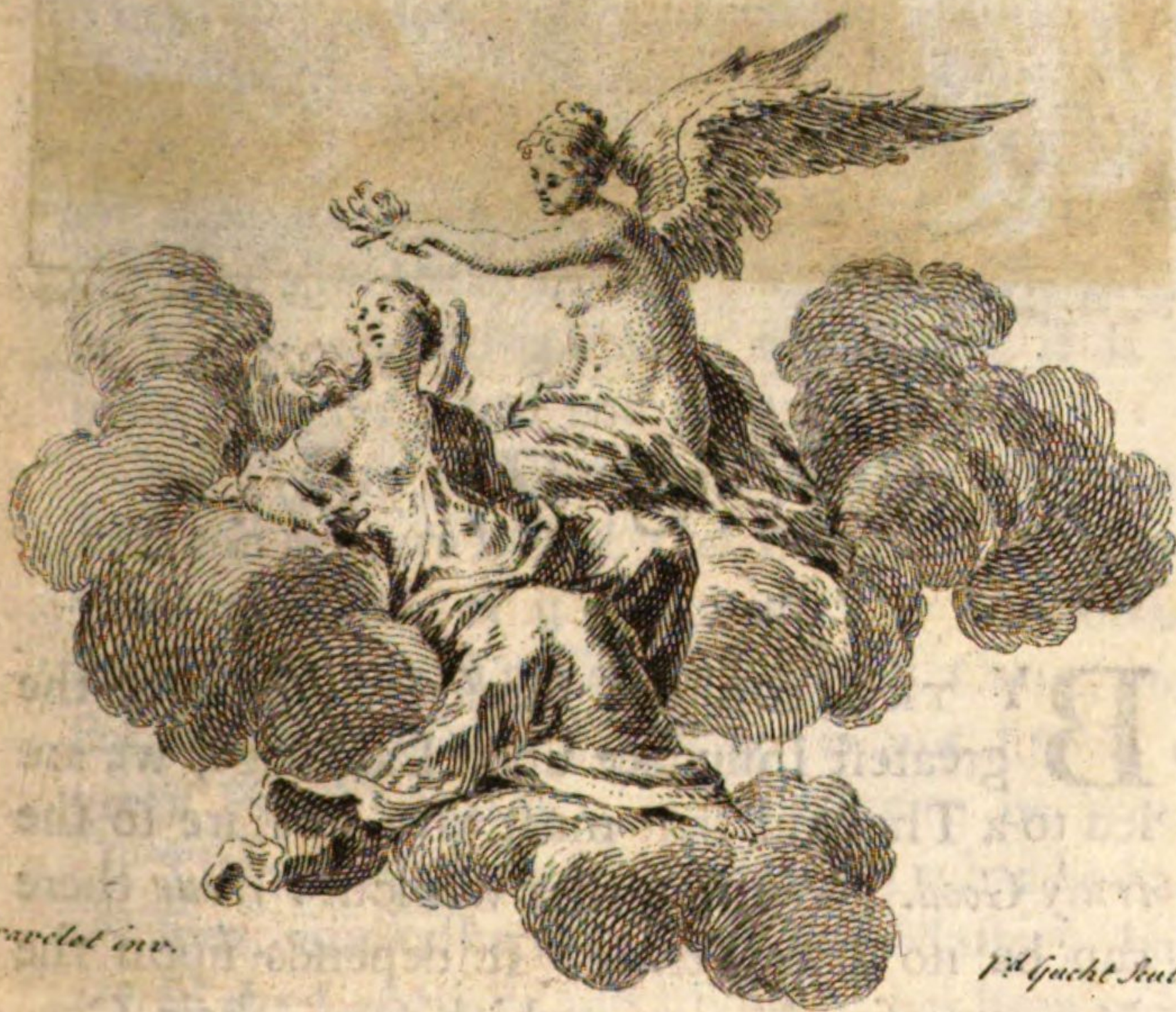
<sup>l</sup> Bellus Homo, & Magnus vis idem, Cotta, videri:

Sed qui bellus Homo est, Cotta, *pufillus* Homo est.

Martial. Epigr. Lib. i. 10.



VIRGIL well knew the Importance of this Sect. 4. Imitation of ancient *Manners*; and borrowed from *Ennius* his antiquated Terms, and the strong obsolete Turn of his Sentences. Nay, he has adopted as many of the *old Forms* used at Sacrifices, Games, Consecrations, and even *Forms of Law*, as the Emergencies of his admired *Poem* wou'd permit.



Gravelot inv.

1<sup>st</sup> Gucht Scul.

SECT.





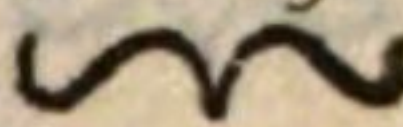
Gravelot inv.

P. Fourdrinier Sculp.

## SECT. V.

Sect. 5. **B**Y TRACING the Causes which have the greatest Influence upon Language, we are led to a Thought that must give Pleasure to the *truly Good*. We find that without *Virtue* there can be no *true Poetry*: It depends upon the *Manners* of a Nation, which form their Characters, and animate their Language: If their Manners are sound and entire, their Speech will accompany and do them Justice: And if we



we rise higher, and suppose them not only Sect. 5.  
 found, but *noble* and *heroic* (as we must do,   
 when speaking of Manners fit for Poetry) What  
 is this but *Virtue's Self* in all her Lustre and  
 Dignity? Your Lordship must have viewed her  
 at times in this glorious Dress, and will forgive  
 me, if I am inquisitive upon so amiable a Subject.  
 Is what we call *Heroism* indeed any thing else,  
 than *A disinterested Love* of Mankind and our  
 Country, unawed by *Dangers*, and unwearied  
 by *Toils*? If it is not, the social Passions, and  
 noblest Affections must prevail in an *Epic-Poem*.  
 They may vary indeed, and shew themselves  
 very differently in different Characters: They  
 may likewise have their *own Shades*, and must  
 be sometimes drawn upon dark Grounds, to  
 raise and give them a *Relief*; but still they must  
 be the *principal Figures* in the Piece, if it is  
 meant to give a real and lasting Pleasure.

BUT there is another Conclusion offers it-  
 self, and appears so *odd*, that one does not know  
 what to make of it: For does it not sound  
 something like Treason in *Apollo's Court*, to  
 say, *That a polished Language* is not fit for a  
 great Poet? And yet, if the Maxim be true,

“ That no Man describes well but what he has  
 “ seen, nor talks with Ease and Mastery, but  
 “ in the Language and Idiom he has been used  
 “ to,” I apprehend we must assent to it. Who-  
 ever is acquainted with what passes for Polite-  
 ness of Stile, and with the Subjects usually  
 treated



Sect. 5.  treated of in *that* manner, will easily forgive me, if I am at no pains to make out the Consequence. I shall only observe, that what we call *Polishing* diminishes a Language; it makes many Words *obsolete*; it coops a Man up in a Corner, allows him but *one Set* of courtly Phrases, and deprives him of many significant Terms, and strong beautiful Expressions, which he must venture upon, like *Virgil*, at the hazard of appearing antiquated and homely.

A LANGUAGE thoroughly polished in the modern Sense, will not descend to the *Simplicity* of Manners absolutely necessary in *Epic-Poetry*: And if we feign the Manners, we must likewise endeavour to imitate the Stile. I have already shewn how little Success we can expect in the Attempt; and it were easy to give Proof in *Fact*, that no Learning or Genius is sufficient to secure us from a Miscarriage in this Particular. But the Task is unpleasant: Let us therefore chuse an Example where we may rather praise than blame.

THE NAME of *Fenelon* calls up the Image of a Man distinguished by every amiable Quality: Like some powerful Charm, it makes real Virtue, princely Science, and Sweetness of Manners, rise to our Imagination. His perfect Knowledge of Antiquity, and flowing Fancy, seemed to qualify him to write the Sequel of the simple and instructive *Odysssey*. And yet we know that his enchanting Work has not escaped Criticism;



Criticism<sup>a</sup>; and that only such Parts of it lie Sect. 5.  
exposed, as attempt a *Mixture* of ancient and  
modern Manners; that is, when he wou'd re-  
concile *old Heroism* with *Politicks*, and make  
Poetry preach *Reasons of State*.

IT MAY be thought superfluous after this  
to observe, That an *absolute* Court must have a  
pernicious Influence both on the Variety of Cha-  
racters in a Nation, and the Extent of their Dia-  
lect: We need but look around us to see many  
of the finest Countries in *Europe*, groaning under  
baffled Laws and an arbitrary Sway, and giv-  
ing dismal Proofs of the Truth of this Remark.  
In such Governments not only Matters of Conse-  
quence are over-ruled at pleasure, but in the most  
indifferent Circumstance of Life, all must conform  
to the *Court-Model*. Example hath the Force of  
Command; you must both speak and write after  
*a Copy*; and no suspicious Word must reach the  
Ears of the mistaken Great. By this means, many  
things come to lose their Names, or are softned in-  
to *insignificant* Appellations; and where *these* can-  
not be had, Circumlocutions are called in, to wit-  
ness our Dread of offending by speaking plain  
Truth<sup>b</sup>.

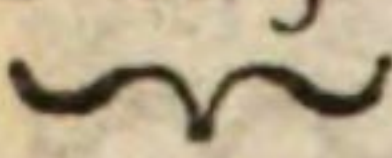
BESIDES,

<sup>a</sup> *Critique des Avantures de Telemaque*. A Piece equally cruel  
and unjust; without other Handle in fact, than what arises from the  
Glow of an elevated Fancy, and the Incompatibility of Manners.

<sup>b</sup> When the Cardinal *Richelieu* had obliged the *French Academy*  
to censure the *Cid*, a Piece of the celebrated *Corneille's*, the Au-  
thor wrote a Letter to the Cardinal's Favourite M. *de Boisrobert*;  
where he tells him, "J'attens avec beaucoup d'Impatience les  
" Sentimens de l'Academie, afin d'apprendre ce que dorenavant  
" je dois suivre: Jusques là, je ne puis travailler qu'avec défiance,  
" & n'ose employer un Mot en seureté."

P. Pelisson. Hist. de l'Acad. Française.



Sect. 5.  BESIDES, it is odds, but that in such a Country, there are *formal Restraints* upon Writing; which must have yet a worse Effect. What a lamentable Sight are those Countries at this day, which were formerly the *Parents* of *Learning* and *Ingenuity*? How barren now in real Literature! How *distorted* the little they produce! bearing the Marks of the Violence and *unnatural* State in which it is conceived and brought forth. Instead of those manly Sentiments which do justice to Virtue and Vice; instead of those bold Pictures of Men and Things of the *present* Age, (the Age in which We are most concerned,) They must content themselves with licking up Scraps of *monkish* History, and collecting Legends of the Saints: Or if they venture *to reason*, it must be upon distant Facts and general Principles, remote from their own Times, without daring to hint a Parallel, or make the smallest Application.

SUCH is *their* State; while We, with Joy, may view our native Isle, the happy Instance of the Connexion between *Liberty* and *Learning*. We find our Language masculine and noble; of vast Extent, and capable of greater Variety of *Stile* and *Character* than any modern Tongue. We see our Arts improving, our Sciences advancing, Life understood, and the whole animated with a *Spirit* so generous and free, as gives the truest Proof of the Happiness of our Constitution.



FORGIVE me, *My Lord*, if a Thought so Sect. 5.  
 pleasant, and which You have so great a hand  
 in making such, has drawn me from a melan-  
 choly Subject. One cannot, without Compas-  
 sion, think of a poor Poet writing under the  
 Terror of the Inquisition. He knows not but  
 such a Verse may give umbrage to a Right Re-  
 verend Father *Inquisitor*; another to a Reve-  
 rend Father *Prior Inspector*; this Simile may  
 startle the Father *Deputy Revisor*, and that Al-  
 lusion seem dangerous to the *Vicar* himself.

NO WONDER if the frightened Author, haunt-  
 ed with such *sable Spectres* instead of *Muses*,  
 is delivered of a deformed Production. Their  
 Ghostly Appearance must damp every liberal  
 Thought. The Mind dares not exert itself,  
 but *crouches* under the Panick of a *Censure*,  
 backed with the Secular Arm to enforce it.  
 And can we expect any Grace or Spirit in a  
 Work that is conceived and fashioned in such  
 piteous Circumstances? No surely, nor in a  
 little time any Works at all: For the *Fathers*  
 generally obtain their End; and in a Nation  
 where they are once entrusted with the Power  
 to effect it, in a little time so order Matters,  
*that scarce any one writes but themselves* c. But  
 these

c A Book in *Spain* must pass through six Courts, before it is  
 published. I. It is examined by the *Examinador Synodal* of the  
 Archbishoprick, commissioned by the *Vicario*. II. It goes to the  
 Recorder of the Kingdom, where it is to be published, *Chronista*  
*de Castilla, Arragon, Valencia, &c.* III. If approved by them,  
 it is licensed by the *Vicario* himself, attested by a *Notario*. IV. The  
 Privilege must be had from his *Majesty*; and a *Secretary* counter-  
 signs.



Sect. 5.  these things have been the Subject of many a Treatise: I only mention them, to point out the *Reason* of the Antipathy between them and the sublimer Kinds of Writing. To expatiate upon the baneful Influences of Tyranny, wou'd be very unnecessary, when a Man living under the best-regulated Government is too much moulded to its *Manners*, ever to excel in that original and unlimited Draught of Mankind, *Epic-Poetry*.

IN opposition to these Opinions, it may be advanced by such as are acquainted with the Progress and Periods of Literature, “ That the  
 “ *Interval* between the high Liberty and En-  
 “ slavement of a State, has been observed to  
 “ shew the World some noble Productions.”  
 The *Fact* is unquestionable; and to discover the Causes of it, we need only consider the *Steps* by which a Government falls from its Rights, to be at the mercy of a *single Person*.

IN general, this Disaster is laid to the door of *Corruption*; and very justly: *Ambition* and *Luxury* seldom fail, when they have attained their full Growth, to throw a State into Convulsions, and make it ripe for a Master. They dispose Men to *give* and *take*, upon certain Considerations, which by degrees grow *weighty* enough

signs. V. After it is printed, it goes to the *Corrector General* *por su Magestad*, who compares it with the licensed Copy, lest any thing be inserted or altered. And, VI. The Lords of the Council tax it at so much a Sheet. In *Portugal*, a Book has seven Reviews to pass before Publication. I have smiled at some of their Title-Pages, bearing for the greater Security of the Buyer, *Com todas as licenças necessarias*.



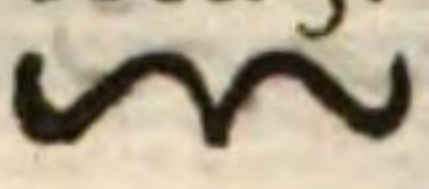
enough to affect the Publick: But at the same time, there is no Season on Earth when Men are so thoroughly known. When the Offers are tempting, and Bribes run high<sup>d</sup>, it is then that Men discover what they are worth, or for what they will fairly bargain and sell themselves. The Man of real Virtue appears with double Lustre after the Refusal; and he who has withstood one Temptation, when his *Foible* is found out, and rightly applied to, gives way upon the second, and fixes his *Price*. Mankind in this respect are like certain *Indian Feathers*; They do not shew to advantage in *one* Light only; but the Disorder and Dangers frequent at such Junctures, set all their Passions a going, and turn them into every Shape they are capable of: And these Attitudes, when well observed, and justly copied, give us the excellent Pieces above-mentioned.

BESIDES, the Times of such Struggles have a kind of *Liberty* peculiar to themselves: They raise a free and active Spirit, which over-spreads the Country: Every Man finds himself on such occasions

<sup>d</sup> Biduo, per unum servum, & eum ex gladiatorio ludo, confecit totum negotium: Accersivit ad se, promisit, intercessit, dedit. Jam vero, O Dii boni, Rem perditam! etiam *Noctes certarum Mulierum*, atque Adolescentulorum nobilium *Introductiones*, nonnullis Judicibus pro mercedis cumulo fuerunt. Cicero writing to Atticus the History of Clodius's Acquital by the assistance of Crassus. Lib. i. Ep. xiii.

Curio's Bribe to change Sides, and betray his Country, was Centies H-S, or 80,729 l. 3 s. 4 d. He wanted this and five times more to free him of Incumbrances; for he had a Debt of Sexcenties H-S. 484,375 l.



Sect. 5.  occasions his own Master, and that he *may be* whatever he can *make* himself: He knows not how high he may rise, and is unawed by *Laws*, which are then of no Force. He finds his own Weight, tries his own Strength, and if there is any hidden Worth, or curbed Mettle in him, certainly shews and gives it vent. Accordingly we see, that the Genius's produced at these Times, give great Proofs of *Reach* and *Capacity*, especially in politick Managements and civil Affairs, in the largest Sense<sup>e</sup>. The abstract *Sciences* are the Product of *Leisure* and *Quiet*<sup>f</sup>; but those that have respect to *Man*, and take their aim from the human Heart, are best learned in Employment and Agitation.

IT WAS when *Greece* was ill-settled, when Violence prevailed in many Places, amidst the Shock and Confusion of the wandering Tribes, that *Homer* produced his immortal Poem. And it was when *Italy* was torn in pieces, when the little States were leagued against each other; in a word, in the Heat of the Struggle and Bloodshed of the *Guelfe* and *Ghibelline* Parties, that *Dante* withdrew from his Country, and made the strongest Draught of Men and their Passions,

\* *Thucydides*, *Aristotle*, and *Demosthenes* among the *Greeks*, and *Cicero*, *Virgil*, and *Horace* among the *Romans*, were Witnesses to Civil Wars, or Attempts made upon the Publick Liberty. Some of them surviv'd it, and some fell in its Defence.

<sup>f</sup> Καὶ πρῶτον εὐρήθησαν (αἱ Ἐπισήμαι) τέτοις τοῖς τόποις ἔπερ ἐχόλασαν διὸ περὶ Ἀιγυπτου, αἱ μαθηματικαὶ πρῶτον τέχναι ἐκλήθησαν; ἐκεῖ γὰρ ἠφείδη χολάζειν τὸ τῷ ἱσρέων ἔθνος.

ΔΕΙΣΟΤ. μὲ τὰ φυσικ. α. τὸ μειζον.



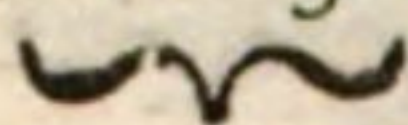
Passions, that stands in the Records of modern Sect. 5.  
Poetry. The Author of the *Eneid* lived in a   
Time of Disorder and publick Ruin: He saw  
the Mistress of the World become twice a Prey  
to lawless Power; her Constitution destroyed,  
and Prices set upon the Heads of her bravest  
Sons for opposing a Tyranny.

AND still, *My Lord*, it was when unhappy  
*Britain* was plunged in all the Calamities of  
*Civil Rage*, that our high-spirited Poem took  
its birth. It is true, the *Plan* of *Paradise Lost*,  
has little to do with our present Manners; It  
treats of a sublimer Theme, and refuses the  
*Measure* of Human Actions: Yet it every where  
bears some Analogy to the Affairs of Mankind;  
and the Author (who had viewed the Progress  
of our Misery) has embellished it with all the  
proper Images his Travelling, Learning, and  
Experience could afford him.

BUT AS few of the Changes which Let-  
ters have undergone, escape your Lordship's  
notice, it will probably be asked; "Since a po-  
lished Language, and the Deference paid to  
an absolute Court, are incompatible with the  
nobler kinds of Poetry, how came the *new*  
Comedy to excel the *old*, which had all li-  
berty of Language and Manners, while the  
other grew up under the Influence of Luxury,  
and the Awe of the *Macedonian* Power?"

A learned and sententious Writer will not  
allow this to be true: "The Old Comedy,



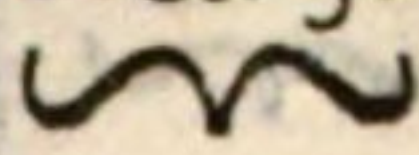
Sect. 5.  "according to him, was employed in the Re-  
 "formation of *Manners*, in recommending  
 " *Virtue*, and pointing out the *Abuses* of the  
 " State; whereas the New was contented to  
 " trifle with Punks and Pandars; the *old Chuff*;  
 " the *Davus*, or Knave of the Family, and  
 " his young *Master*: The Scene, he says, is  
 " always at *Athens*, and all the Pother is some  
 " little jilting Story, or knavish Prank; pro-  
 " posing only some trifling *Mirth* or silly *Pas-*  
 " *time!*"

BUT ADMITTING the Supposition;—the different Nature of the Writing accounts for it. Nothing can be more opposite than the Stile, the Language, the Manners of *Comedy* to *Epic*: The fittest for the one seem the most improper for the other; and the most uncomick Character on Earth is that of a Great and Generous Man. It is indeed true, that in such a thorough *Democracy* as *Athens*, the Limits of *Comedy* and *Tragedy* cou'd not be well ascertained, or kept asunder. Tragedy being a Representation of the *high* Characters in Life, and Comedy of the *lower*, they were in reality jumbled together in this State &, where the vilest and meanest Creature might speak as scurrilously of the Person and Conduct of the first Citizens, as his Education and

& Pinxit & Dêmon (ΔΗΜΟΝ) Atheniensium, Argumento quoque ingenioso. Volebat namque varium, iracundum, injustum, inconstantem; eundem exorabilem, clementem, misericordem, excelsum, gloriosum, humilem, ferocem, fugacemque, & omnia pariter ostendere.

Plinius, de Parrhasio, Lib. xxxv. § 10.



and Temper cou'd prompt him. *Here* lay the Sect. 5. Strength of the *old* Comedy, which cou'd not  subsist but in such a State; and which no doubt must have the Preference, if immoderate Laughter, if Liberty to talk at random, and banter the highest Dignities, and best Men of the Nation, be advantageous to that kind of Writing. But if that *Liberty* was often abused, and if the *Drama* is capable of a nobler Turn, and of giving a more refined Pleasure; if more *Truth* can be brought into the Manners, and *Men* and their *Natures* more generally represented<sup>h</sup>, in that case it must give way to the *new*.

I MUST however own, that while the high *Democracy* prevailed at *Athens*, and the Commonalty were possessed of that uncontrouled Power which *Pericles* put in their hands, and *Cleon* exercised, during that time, *Aristophanes* and his Fellows had *Originals* to draw from; and in that respect their Wit and Writings, which appear to us *theatrical* and *false*, are *natural* and *true*. But that wild licentious Government was no sooner check'd by Fears from abroad, (which always produce Regulations at home) than the ΚΑΛΟΙ ΚΑΤΑΘΟΙ, the Men of Capacity and Worth, began to distinguish themselves and appear eminent; A *Secretion* was made; Manners were formed, and Characters observed and valued.

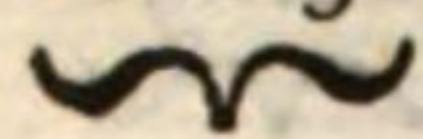
F 3

HERE

<sup>h</sup> I Poeti Comici, per farci accorti de gli Andamenti del mondo, piacevolmente, Nozze, Feste, Conviti, Ruffianesimi Putanesimi, Ladronazzi, Truffe, Menzogne, Amori & Odii, tali appunto su per le Scene rappresentano, quali solete fare & soffrire voi Huomini.  
Speron, Speroni, della Usura.



Sect. 5.

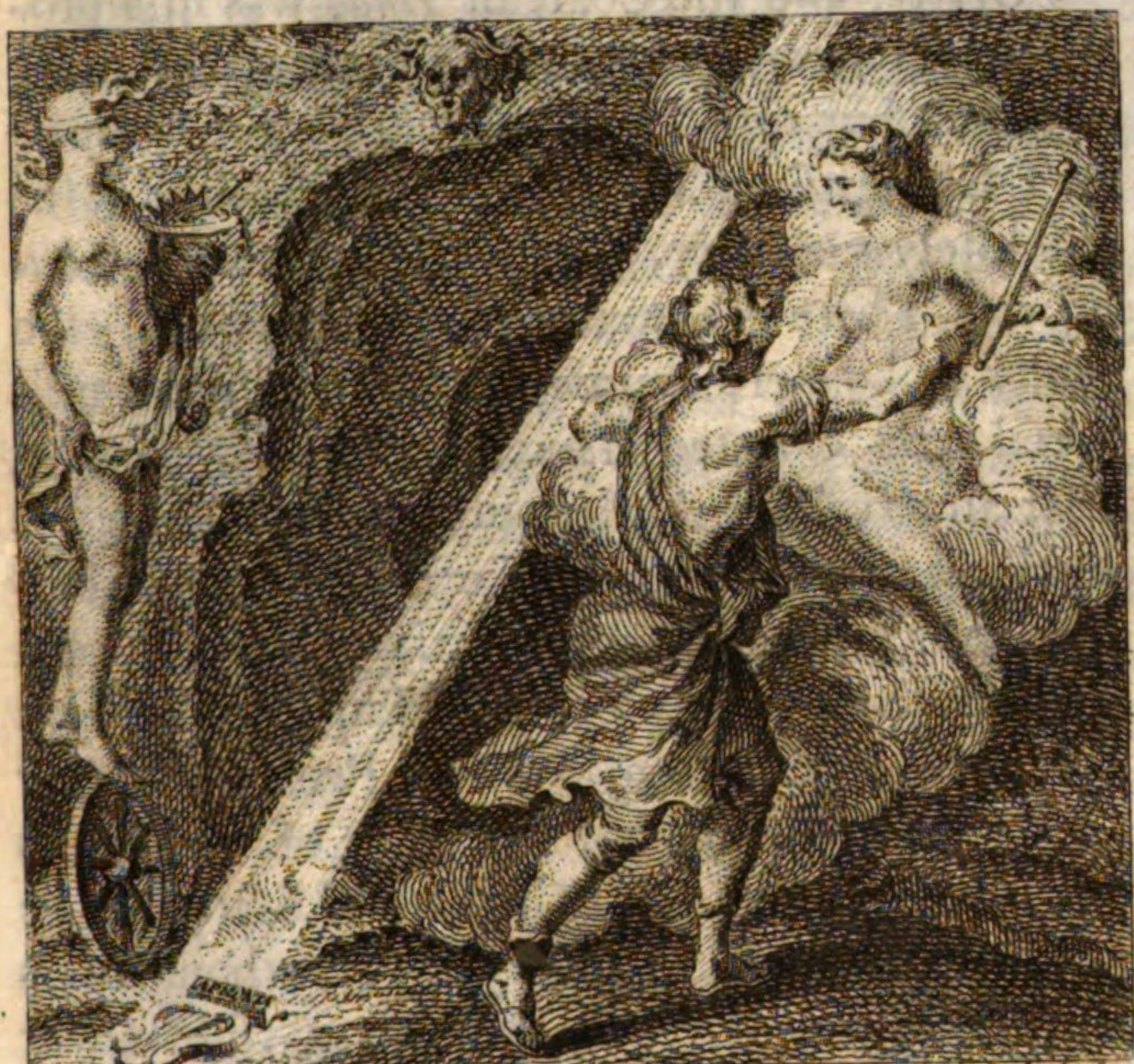


HERE was the Rise of the *new* Comedy; Ribaldry was banished, and *Menander* wrote. That is, at a Season when *Liberty* was not lost, but the Excrescencies of it lopp'd off; when the Humour of that witty People was not quashed, but regulated: So true it is, "*That every kind of Writing, but especially the Poetic, depends upon the Manners of the Age when it is produced.*" The best *Poets* copy from *Nature*, and give it us such as they find it. When once they lose sight of this great Original, they write false, be their natural Talents ever so great. Let *Torquato Tasso* witness the Truth of this, and the rapid *Ariosto*; each endowed with a fertile Genius, and a happy Expression; but who quitting *Life*, betook themselves to aerial Beings and *Utopian* Characters, and filled their Works with *Charms* and *Visions*, the modern Supplements of the *Marvellous* and *Sublime*.



S E C T.



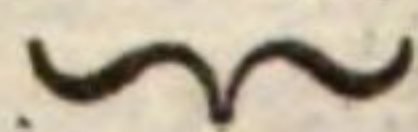


## SECT. VI.

WHEN I reflect upon this way of rea- Sect. 6.  
 soning, from the Influence that publick ~  
*Manners* have upon Writing, I make no doubt  
 but the Question will recur; Since it is abso-  
 lutely the *Conjuncture*, and *Manners* of the  
*Times*, that produce Poets, “ How comes it, to  
 “ pass that we have but one *Homer*? Cou’d a  
 “ Space of two or three hundred Years, when



Sect. 6.



“ *Greece*, and the Coast of *Asia*, was in a proper Temperament for such Formations, bring forth but *one* ?”

THE Answer is obvious; That tho’ it be absolutely necessary, yet it is not the *only Condition*: There are many required besides; too many to be here enumerated: there is an universal and elevated *Genius*; a Quality so rare, that an excellent Author of our Nation seems to think, “ That of all the Numbers of Mankind, that live within the Compass of a thousand Years, for one Man that is born capable of making a *great Poet*, there may be a thousand born capable of making as great Generals, or Ministers of State, as the most renowned in Story<sup>a</sup>.” But though this were exaggerated, there are many subsequent Circumstances of Life, many Advantages of Education, and Opportunities of knowing Mankind in general, and seeing particular Subjects fit for Poesy, which can hardly meet in one and the same Person.

TO INSTANCE in one Particular, from which we may judge of the Import of the rest: *Much Travelling*, and wide *personal Observation*, has been the Lot of the greatest *Epic Poets*. In this way of Life they had frequent Opportunities to acquaint themselves with the *Originals* of their *Draughts* and *Fictions*, whose great *Excellency*, whether material or moral,

<sup>a</sup> Sir William Temple, Miscell. Part. ii. Essay 4. POETRY.



moral, is their *Likeness* to *Nature* and *Truth*. Sect. 6. But this happens to few Men, especially of a Poetical Turn: They are commonly none of the healthiest People, and too delicate to endure the Hardships, or face the Dangers that are inevitable in long Voyages. And yet, with all these Chances, the Period I have mentioned, when the *Manners*, the *Religion* and *Language* of *Greece* were at their proper Pitch for *Poetry*; to that Period, I say, the World stands indebted for *Linus*, and *Orpheus*, for *Olympus*, *Musæus*, and *Amphion*; Men who are handed down to us as the Masters of Verse, by the greatest of their Successors <sup>b</sup>. Their Songs, it is true, are long since perished; but the wise and peaceful *Hesiod*, part of whose Compositions hath reached us, and commands our Admiration, owes his *Birth* to the same *Period*.

NOR CAN there be a greater Proof of the Power that *Manners*, and the *Publick Character* have over Poetry, than the surprising Resemblance of the oldest Writings. Two things cannot be liker one another, than the *old Oracles*, the *Fragments* of *Orpheus* so called, and the *ancient Hymns*, are to *Hesiod's* and *Homer's* Verses. Not to say in general, that they have the same *Turn*; but the same Epithets of *Gods* and *Men*, the same *Sentiments* and *Allusions*, the same *Cadence* and *Structure*; nay, sometimes the

<sup>b</sup> Musæum ante omnes — Æneid. vi. Horat. Ode 11. Lib. iii. & de Arte Poetica.



Sect. 6. the very same *Expressions* and *Phrases* are to be met with in them all. Numberless are the Συμπεπλώματα, or *Coincidencies* observed by the Criticks; and in short, the Collusion of their Metaphor and Imagery is so palpable, that many have attributed the *Effects* of their being formed upon the same Models, their Writing from the same Originals, and in the same plain Dialect, to downright Copying or Plagiarism.

BUT there is no need to go so far: The Causes assigned are sufficient to produce all this Likeness; if we remember too, that they commonly make Writers exercise themselves upon the same Subjects, which is also a part of their Influence. A certain kind of Science is peculiar to every Age, and a particular way of treating it. They are both the Effect of the *Conjuncture* so often mentioned. And while I am upon this Subject, I cannot pass over *one* Consequence, which has been long a Problem among the Learned. It is elegantly proposed by a *Roman*<sup>c</sup>, who, if his Honesty had been equal to his Understanding, might have stood in the first rank of their *Historians*.

“ THO’ I have little room for it, says he,  
 “ yet I cannot help mentioning a thing which  
 “ I have often revolved in my Mind, and cannot satisfy my self about the Cause of it:  
 “ For is it not exceeding strange, that the  
 “ great

<sup>c</sup> C. Vellei Paterc. Hist. Rom. Lib. i. in fine.



“ great Masters in every Profession and Science, Sect. 6.  
“ always appear in the same *Period* of Time, ~~~~~  
“ and are of the same Cast and Model?—  
“ One Age, and that at no great distance of  
“ Years, produced *Eschylus*, *Sophocles*, and  
“ *Euripides*, Men of a divine Genius, who  
“ carried Tragedy to its height. In another,  
“ the old Comedy flourished under *Eupolis*, *Cra-*  
“ *tinus*, and *Aristophanes*; and the new was  
“ both invented and brought to perfection by  
“ *Menander* and his Contemporaries, *Diphilus*  
“ and *Philemon*, without leaving hopes of Imi-  
“ tation.

“ IN LIKE manner, the *Philosophical* Sages  
“ of the *Socratic* School, how short a while  
“ did they continue after *Plato* and *Aristotle*’s  
“ Death? As to *Oratory*, who can be said to  
“ have excelled in it before *Isocrates*, or after the  
“ second Descent of his Scholars? They came  
“ all so close together, that no one great Man  
“ can be seen at any distance of Time from  
“ another.” Then the Historian proceeds to  
shew, that the same thing had happened among  
the *Romans*; and, with great reason, extends  
his Observation not only to the sublimer Scien-  
ces, but also to *Grammarians*, *Painters*, *Statu-*  
*aries*, *Sculptors*, *Founders*, and to all the *subser-*  
*vient Arts*. The same Event might be shewn  
to have fallen out in any Nation, where *Learn-*  
*ing* ever flourished, and whose *History* is known.



Sect. 6.  WONDERFUL, My Lord, have been the Conjectures about this puzzling Appearance ; and many a curious Speculation has been employed to solve it<sup>d</sup> : It has been doubted, “ Whether any Influence of Stars<sup>e</sup>, any “ Power of Planets, or kindly Aspect of the “ Heavenly Bodies<sup>f</sup>, might not at times reach “ our Globe, and impregnate some favourite “ Race with a celestial Spirit.” Supernatural Conceptions, and miraculous Nurtings, have been contrived as a *Salvo* for our Belief, when the Hero or Sage atchieves things which we fancy above the Reach of Men. But our Court-Historian understands better ; and though he talks a little strangely in the End,

<sup>d</sup> See *Discours Physique sur les Influences des Astres* ; where the Planetary Powers are reduced to *Des Cartes*’ Principles, and accounted for by the *Materia Subtilis*. 12<sup>mo</sup> Paris, chez Coignard.

<sup>e</sup> Les Astres, & principalement les Signes & les Planetes sont (après Dieu) la seconde Cause des Mœurs. Le Poete marque la Force qu’elles ont sur la Complexion des Hommes, quand, &c.—Voilà comment Virgile fait l’Horoscope de l’Empire Romain, en sa naissance.

P. Bossu du Poeme Epique Liv. iv.

<sup>f</sup> ——— *Distat enim, quæ Sydera te excipiant, modo primos incipientem Edere Vagitus, & adhuc a Matre rubentem. Ventidius quid enim ? Quid Tullius ? Anne aliud quàm Sydus, & occulti miranda Potentia fati ?* Juvenal.

<sup>g</sup> Hercules, Alexander, and Scipio<sup>\*</sup>, were said to be in reality Jupiter’s Sons, tho’ they passed for *Amphitryon*’s, *Philip*’s, and *Pub. Scipio*’s. *Demaratus* belonged to the Hero *Astrobacus*† : and *Orpheus*, *Homer*, and *Plato*, according to ancient Tradition, had only Mothers of the Human Race. *Pindar* was fed with Honey by the Bees themselves : *Achilles* was nursed with the Fat of Lions, and Marrow of Deer ; and the Founders of *Rome* were suckled by a Wolf, tho’ the Founder of the *Persian* Empire had only a Bitch to perform that Duty for him ‡.

<sup>\*</sup> *Livii Hist. Lib. xxvi.*

† *Herodot. Erato.*

‡ *Justin. Lib. i.*



End<sup>h</sup>, yet he seems to lay the Stress of the Sect. 6. matter upon a surer Bottom. The way he accounts for it is by *Emulation*, which certainly contributes to the Perfection of every *Art* and *Science*; and was strong among the ΑΟΙΔΟΙ, or *Bards*, whose appearing in a Cluster gave rise to the Question<sup>i</sup>: But this Principle is far from giving compleat Satisfaction, which indeed *Velleius* does not affirm.

I WILL not repeat what has been formerly said; for I make no doubt of being prevented, and that your Lordship has already made the Application. It is the *different Periods* or *Steps*, naturally succeeding in the *Progression of Manners*, that can only account for the Succession of Wit and Literature.

I HAVE marked out those of *Greece* in the History of the Language<sup>k</sup>; they correspond with admirable Niceness to the successive Sets of *Poets*, *Orators*, and *Philosophers* enumerated by the *Roman Historian*. For they are settled and uniform Causes, and never fail to work their Effect, unless when external Violence hinders their Operation. IN

<sup>a</sup> Naturâque quod summo studio petatum est, ascendit in summum, difficilisque in perfecto mora est, naturaliterque, quod procedere non potest, recedit.

Velle. P. Hist. R. Lib. i.

<sup>i</sup> In *Hesiod's Days*, who, if not contemporary, lived at no great Distance of Times from *Homer*, a Poet, or ΑΟΙΔΟΣ, was as common a Calling as a Potter or a Joiner, and as liable to Emulation and Envy.

Καὶ Κεραμεὺς Κεραμεῖ κοτίει, καὶ Τέκτωνι Τέκτων;

Καὶ Πτωχὸς Πτωχῷ φθονέει, καὶ ΑΟΙΔΟΣ ΑΟΙΔΩ.

<sup>h</sup> Hesiod. Ἔργ. καὶ Ἡμέρ.

<sup>k</sup> See Page 44, 45, and 46.



Sect. 6. IN THE early Ages of the *Grecian* State, the wild and barbarous Inhabitants wanted the Assistance of the Muses to soften and tame them. They stood in need of being impressed with an Awe of superior and irresistible Powers, and a liking to *social* Life. They wanted a *Mythology* to lead them by *Fear* and *Dread* (the only Holds to be taken of a rude Multitude) into a Feeling of *natural Causes*, and their *Influence* upon our Lives and Actions. The *Wise* and *Good* among the Ancients saw this Necessity, and supplied it: The oldest of the inspired Train were the

*Pii Vates, & Phæbo digna locuti*<sup>1</sup>:

They had *Religion* for their Theme, and the *Service* of Mankind for the End of their Song. How unlike in this to some late *Authors* of our own Growth! who, I hardly know for *what* End, have written against the *Religion* of their Country; and without pretending to substitute any thing better, or more practicable, in its place, wou'd deprive us of our happy Establishment, meerly, as it wou'd seem, for the Pleasure of pulling down, and doing Mischief.

BUT THE first Men of Science in *Greece*, better instructed in Human Nature, and knowing the Advantages of national Rites, wrote in

<sup>1</sup> Virgil *Æneid*. vi. It was for this reason that *Aristotle* calls them, and the early Philosophers, *πρώτοι θεολογῆσαντες*, the first who spoke of the Nature of God.

*Ἄριστοτελ. Μετὰ τὰ φυσικὰ*. See Pag. 85, 86.



a different Strain: The Formation of *Things*, Sect. 6. the Birth of the *Gods*, their Properties and Exploits, first informed their Numbers: Next were celebrated the Heroes, who had extirpated *Tyrants*, destroyed *Monsters*, and subdued *Robbers*. They sung the Flood of *Deucalion*, and Reparation of *Mankind*; the Wars of the *Centaurs*, and the Fate of the *Giants*.

*Et sævos Lapithas, & nimium Mero  
Hylæum; domitosque Herculeâ manu  
Telluris Juvenes; unde Periculum  
Fulgens contremuit Domus  
Saturni veteris.——<sup>m</sup>*

THESE, *My Lord*, were their Subjects: They are some of the ΒΡΟΤΩΝ ΘΕΛΕΚΤΗΡΙΑ, as *Penelope* calls them<sup>n</sup>; some of the

ΕΡΓ' ΑΝΔΡΩΝ ΤΕ ΘΕΩΝ ΤΕ, ΤΑΤΕ ΚΛΕΙΟΤΕΙ ΑΟΙΔΟΙ.

*Doings of Gods and Men, which Poets use  
To celebrate.——<sup>o</sup>*

They are as old as our Knowledge reaches in the *Grecian* Antiquity, and the ΑΟΙΔΟΙ or *Bards* who made and sung them, are among the earliest Characters.

THIS APPEARS from the Accounts given of them by *Homer* himself: particularly when he

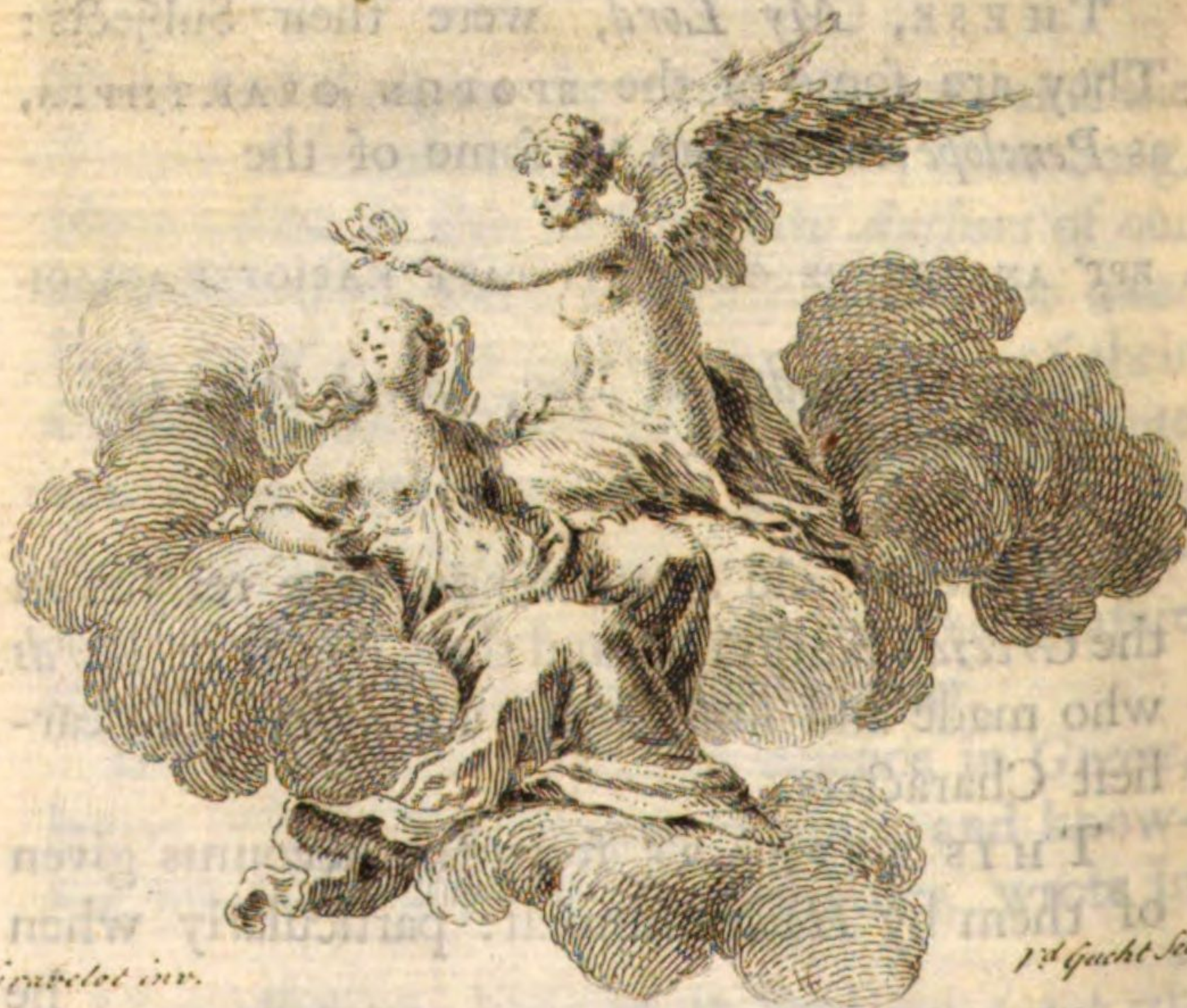
<sup>m</sup> Horat. Carm. Lib. ii. Od. 12.

<sup>n</sup> Songs to sooth Mankind. Οδυσσ. α.

<sup>o</sup> Ibid.



Sect. 6. he relates, how the greatest Prince of the confederate *Greeks* put his beautiful Wife under the Tuition of a *Bard*; and takes care to let us know, that the *Lady* was inaccessible, until that faithful Guardian was removed. Many of them lived contemporary with *Homer*: No Prince's Court seems to have been without one or more of them; and they resorted to the great Feasts and high Solemnities all over *Greece*, to assist at the Sacrifices, and entertain the People. We know some of their Names, who tuned their Lyres to the foregoing Subjects; but their Songs are lost, and with them many a *Strain* of true *Poetry* and *Imitation*.



*G. Bachelot inv.*

*J. d. Gucht scul.*

**SECT.**





## SECT. VII.

**H**ITHERTO we have viewed *Homer's* Sect. 7. *publick* Advantages, and have found that they afforded him the fittest *Manners* for Poetical Compositions, and the noblest *Language* to express them. We have viewed these first in their *own Beauties*, and then tried them both by the *Foils* of their Contraries, and *Strength* of their Consequences; and have found them to be genuine and true. His *Personal Good-fortune*

G

is



Sect. 7. is now before us; I mean, “What effect, his  
 “private *Education*, his *Way of Life*, and *Suc-*  
 “*cess* in it, must have upon him as a *Poet*.”

THE TRADITION concerning his Educa-  
 tion is very lame. *Plutarch* having related his  
 Mother's Adventures about the time of his Birth,  
 passes over the first part of his Life in silence.  
 But if the Relation of it ascribed to *Herodotus*  
 be true, he was educated in the only way that  
 Learning was to be had at that time. *Letters*  
 were then but little known, and it seems strange,  
 that in such a Place as *Smyrna*, where, according  
 to the cruel Practice of these Ages, the *Lydians*  
 had been just expelled by another Tribe, there  
 should be any Person who understood or taught  
 them.

BUT THE low Circumstances of *Homer's*  
 Family carried him and his Mother to *Phe-*  
*mius's* House, and left him his Successor in the  
 School. I take *Phemius* to have been one of the  
 ΑΟΙΔΟΙ, or *Bards*, who might, when at home,  
 instruct Youth in Letters: For I suppose Learn-  
 ing was not then common enough to make a  
 Profession by itself. If there was any Know-  
 ledge in the Country, it must be in such a  
 Man's hands<sup>a</sup>. And *this* is indeed the im-  
 portant

<sup>a</sup> Τὸν δὲ ΦΗΜΙΟΝ, ἡ παλαιὰ ἰσορεία, διδάσκαλον γενέσθαι λέ-  
 γει τὸ Ποιητῆς, ἄνδρα σφόν, καὶ μέσαις χάτοχον — φιλόπορον  
 γὰρ ὁ Φήμιος, καὶ δὲ καὶ πᾶς ΑΟΙΔΟΣ.

Εὐσταθ. εἰς τὴν α' Ραψωδ. Ὀδυσ.

He is said to have written a Poem, ΝΟΣΤΟΝ τ' ἀπὸ Τροίας  
 μετ' Ἀγαμέμνονος ἀνακομισθέντων.

Ἡερκλ. παρὰ Πλέταρχ. περὶ Μουσικῆς.



portant part of the Question, *What Learning* Sect. 7.  
*was then in Being, and what kind of Knowledge* ~~~~~  
*it was possible, in that Age, to acquire?*

ONE OF the most learned and laborious of the *Roman* Writers, after great Searches into Antiquity, has left it doubtful *when* or *where* Poetry was first produced: But adds, “ It is “ certain there were Poems before the *Trojan* “ War <sup>b</sup>.” As this was the *form* in which *Learning* first appeared in *Greece*, it wou’d have been highly entertaining to have known the Opinion of that great Scholar concerning these early Productions; not only *what* they were; but whether the Poems still extant in his Days, were the genuine Works of the Authors whose Names they bore? For it was the Practice of the ancient Poets, and particularly the *Epic* or *Rhapsodists*, to conceal their *Names*, which indeed the Nature of their Work did not invite them to mention. We have a convincing Proof of this in the ΚΥΠΡΙΑ ΕΠΗ, a Poem of the Wars of *Cyprus*, believed by People in After-Times, to be the Work of no less a Man than *Homer* himself. It appears that this Opinion was still entertained in the Days of *Herodotus*, who confutes it by comparing a Passage in that *Poem*, with another in the *Iliad* <sup>c</sup>. For want of such a Guide to point out the *Species* of  
 G 2 Learning

<sup>b</sup> De Poëmatum Origine magna quæstio est: ante Trojanum Bellum probantur fuisse. *Plinii Hist. Nat. Lib. vii. Cap. lvi.*

<sup>c</sup> Herodot. Euterpe, Lib. ii.



Sect. 7. Learning that prevailed in *Homer's* Time, we must try to find out the *Rise* of the National Opinions of his Countrymen; because in order to judge *what kind* of Knowledge they, or any People were addicted to, the first Step must be, *To search for it at the Fountain.*

WHILE the *Policies* of *Greece* were yet but forming, *Assyria*, *Phœnicia*, and *Egypt* were mighty Kingdoms, flourishing under regular Governments, and happy in the Richness of their Soil, and their Methods of improving it. In a course of Years, the long Peace they enjoyed, and the *Arts* which such Times produce, having brought a great part of the Administration into the hands of the *Sacred Order*, they took all possible Methods to keep up their *Authority*, and aimed at nothing more than the raising their Reputation for Wisdom and Knowledge. This render'd them first envious of their *Discoveries*, and then at pains to find out Methods, “How to transmit them to their *Descendants*, without imparting them to the *Vulgar.*” Here was the Origin of *Allegory* and *Parable*; and the Foundation of the received Saying among the Ancients, Ἀλληγορεῖν ὄρημα τῶν Αἰγυπτίων. *To allegorize is an Egyptian Invention.*

THE Sense I would put upon this Maxim is, Since it is natural to all Nations to employ Allusions, and speak in Similitudes, the *Egyptian* Priests have built upon it, settled the Tropes



Tropes and Metaphors, and improved it into Sect. 7. an *Art*. Nor did they stop here; but, as a second *Wrapper*, and a Remedy against the growing Knowledge of the *Country*, they invented, or borrow'd a *new Character* for writing these Allegories. They called it ΙΕΡΑ ΓΡΑΜΜΑΤΑ, or *Holy Letters*, because they must be known by none but the Priests, nor used by them but in *divine* Matters.

YOUR LORDSHIP will remember that *Danaus*<sup>d</sup> the *Egyptian*, *Cadmus* the *Phœnician*, of *Egyptian* Extract, and the *Phrygian Pelops*, were the first Planters, or Improvers of *Greece*. But besides the deep Impression of *Asiatic* and *Egyptian* Manners, which these Founders of Cities and Kingdoms must give their new Subjects<sup>e</sup>, it is agreed on all hands, that the first *Sages* among the *Greeks* drew their Science from these Countries, and their *Theology* in particular from *Egypt*<sup>f</sup>.

IT IS TRUE, there was as yet no *Separation* of *Wisdom*: The Philosopher and the Divine, the Legislator and the Poet, were all united in the same Person<sup>g</sup>. Such was *Orpheus*,

G 3

and

<sup>d</sup> 'ΑΙ ΔΑΝΑΟΥ θυγατέρες ἦσαν, αἱ τὴν τελευτὴν παύτῳ (τὴν δεσμοφορίαν Δήμητρῳ) ἔξ 'Αιγύπτου ἐξαγαγόνται, καὶ διδάξασαι τὰς Πελασγῶτιδας γυναῖκας. Hesodot. 'ΕΥΤΕΡΠΗ.

<sup>e</sup> 'Αλλαι μὲν (Μυθοποιῖαι) ἐπὶ Μάχῃσι γέγονασιν (to wit in *Affyria* or *Babylon*) ἄλλαι δὲ παρὰ Φρύγι, καὶ ἠδὲ παρ' 'Αιγυπτίοις, &c. Φορνεῖ. Περὶ τῶν παραδεδομένων Μύθων. Cap. 17.

<sup>f</sup> Σχεδὸν δὲ καὶ πάντα τὰ ἐνόνια τῶν θεῶν ἔξ 'Αιγύπτου ἐλήλυθε εἰς τὴν Ἑλλάδα. Hesodot. 'ΕΥΤΕΡΠΗ.

& See Page 99.



Sect. 7. and his Scholar *Musæus*; *Onomacritus* too, and *Thales*<sup>n</sup>; and in general, all the ancient *Law-givers* employed the *Muses* to dispense their divine Instructions, and recommend their *Morals*<sup>i</sup>.

THE great Men who came after them, and were bred in this ancient School of *Religion* and *Politicks*, finding the Governments of *Greece* already settled, kept to *Philosophy*; as *Democritus*, *Pythagoras*, and the *Milesian Thales*: These, besides their Travels into *Egypt*, wander'd over the greatest part of the *East*. *Democritus*<sup>k</sup> and *Thales* falling in Times of less disguise, plainly published their Opinions: But *Orpheus*, *Musæus*, *Onomacritus*, and even *Pythagoras* himself, drank deep of the close reserved Manner of their Masters. They taught in Allegory, and affected a *Mysticism* in their commonest Actions.

PYTHAGORAS, tho' he lived latest, seems to have principally aimed at establishing a Sect, or rather a Semblance of a *Common-wealth*; which made him take particular ways to form his Disciples, and raise the Admiration of Men: And indeed with them all, *Silence* and *Superstition* made a necessary Part of their Institutions.

But

<sup>n</sup> ΘΑΛΗΣ, Μελοποιὸς ἀνὴρ, καὶ νομοθετικός. Strabo, Lib. x. *Lycurgus*, they say, in his Travels found *Thales* in *Crete*, and sent him to *Lacedemon*.

<sup>i</sup> Πρῶτον μὲν ἐν ποιήμασι ἔξεσθον οἱ φιλόσοφοι τὰ δόγματα, καὶ τὰς λόγους, ὥσπερ ΟΡΦΕΥΣ καὶ Ἡσίοδος.

Πλάτωνα. καὶ Πυθ. καὶ Εἰ.

<sup>k</sup> *Pythagoras* & *Democritus*——ambo, peragratis *Perfidis*, *Æthiopia*, *Arabia*, *Ægyptique* Magis. Plin. Lib. xxv. cap. ii.



But happily for Greece, though they cou'd wrap Sect. 7.  
up their Doctrines in *Fable*, they had not an  
*unknown* Character to write in ; so that their  
Precepts and Opinions came to appear, when  
their Verses were published, and their Manner  
known.

*LINUS* is said to have written, in the *old*  
*Pelasgic* Letters, the *Expedition* of the first *Bac-*  
*chus*; and to have left Relations of other Trans-  
actions of the fabulous Ages <sup>l</sup>. He wrote of  
the *Generation of the World* and *Rise of Things*,  
the common Foundation of the *Egyptian*, and  
thence of the *Grecian Theology*. As he is  
reckoned the Parent of their Poetry, so in the  
*Egyptian* Records, kept by their Priests, he  
stands at the Head of the Worthies who came  
to that Country in quest of Knowledge <sup>m</sup>. *La-*  
*ertius* <sup>n</sup> has preserved the first Line of his Poem  
of the Creation,

Ἦν ποτὲ χεῖν' ἔτ' ἐν ᾧ ἅμα πάντ' ἐπιφύκει.

It contains an Idea of the ancient *Chaos*, or  
that primigenial State of Nature, when the  
Elements lay blended together, and Confusion  
and Darkness exercised an uncontrouled Do-  
minion. The same Author adds, That *Anax-*  
*agoras* was thought to have taken occasion  
from thence to advance his celebrated *Position*,

G 4

“ That

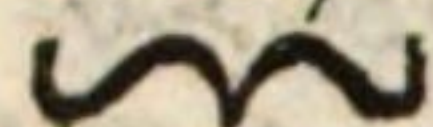
<sup>l</sup> Diodorus Sicul. Biblioth. Lib. iii.

<sup>m</sup> Ibid.

<sup>n</sup> In Prooemio.



Sect. 7.



“ That originally, all things lay jumbled together in one jarring and disorderly Mass, but that a *Mind* came and put them in “ order o.”

COEVAL with *Linus* was *ANTHES* of *Anthedon*<sup>p</sup>, a Town in *Bæotia*. He wrote *Hymns*<sup>q</sup>, celebrating the Gods; that is, the Powers and Productions of *Nature*; whose stronger Aspects, and striking Sensations, seem to have been the Origin of *Rapture* and *Versè*. Feasts and Sacrifices would help forward the Transport, and are finely fitted to this Situation of the human Mind. *Horace* makes the Beginning of the *Roman Satire* to have been at the Harvest-home of the old *Italians*, when they sacrificed to the *Earth*, and poured out Milk to the Genius of the Woods<sup>r</sup>; and the very Invention of *Heroic Measure* is ascribed to a *Female*, *PHEMONOE*, the first Priestess of *Apollo*<sup>s</sup>.

<sup>t</sup> *PAMPHO*, a Native of *Attica*, and Disciple of *Linus*, first sung of the *Graces*, without

o Copied by *Virgil*,

Principio, Cælum ac Terras, Camposque liquenteis

Lucentemque Globum Lúnæ, Titaniaque Astra

SPIRITUS intus alit: totamque infusa per Artus

MENS agitat Molem.—— Æneid. Lib. vi.

p *Pausanias*, *Bæot*, Lib. ix.

q *Plutarch*. De Musicâ.

r TELLUREM Porco, SILVANUM Lacte piabant;

Floribus & Vino GENIUM, memorem brevis Ævi.

HORAT. Ep. I. Lib. ii. ad AUGUSTUM.

s Εξαμετρῶν κατάρχει λέγεται τις ΦΗΜΟΝΟΗ γυνή, Περ-  
φῆπς Ἀπόλλωνος. Εὐσαθ. Περσοίμ. πρὸς Ὅμηρον.

And *Strabo*, Πρώτῳ δὲ ΦΗΜΟΝΟΗΝ φασὶ γενέσθαι Πυθίαν.  
Lib. ix.

t *Pausanias* *Bæot*.



out defining their Number, or giving their Sect. 7. Names. He bewailed his Master's Death in a *Dirge* called ΟΙΤΟΛΙΝΟΣ: He sung the *Rape of Proserpine* by the Infernal God, and wrote Hymns to *Jupiter, Diana, and Ceres*. *Philostratus* says, that *Homer* copied the *Hymn to Jupiter*, and changed it much for the better <sup>u</sup>.

BUT ORPHEUS, that Great Name in Poetry, has eclipsed the Fame of all the rest: He likewise is said to have been one of *Linus'* Scholars; tho' *Plutarch* expressly affirms, that he imitated no Man in his Poetry or Musick, but was himself an *Original* <sup>w</sup>. It is however certain, that he made the same Voyage as his supposed *Master* had done, into *Egypt*; where he staid long, and was let into the Secrets of their Philosophy and Religion.

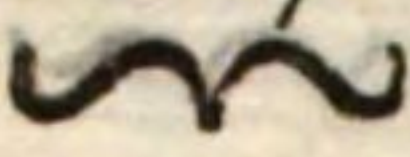
AT HIS Return he did greater Services to his Country; or rather to the People among whom he chose to live, for he is thought to have been originally from *Thrace*. His Actions are themselves involved in *Allegory*, and related in the same kind of Fable as he was wont to employ about his *Gods and Heroes*. Whether he left any thing of his own in *Writing*, is to me a great Doubt. I find no reason to conclude

<sup>u</sup> *Pampho* had said, Ζεῦ κόδισε, μέγιστε θεῶν, εἰλημυλὸν κόπρω.  
Μηλαίη τε, καὶ ἱππείη, καὶ ἡμιονεήν.  
Instead of which, with more dignity *Homer* has turned it,

Ζεῦ κόδισε, μέγιστε, καλαινέφες, αἰδέει νείαν.  
Φίλος ἔσσι. Ἡρωικῶν.

<sup>w</sup> Ὁ δὲ Ὀρφεὺς οὐδὲνα φαίνεται μεμνημένος. Περὶ Μουσικῆς.



Sect. 7.  clude he did not. But the Fame of his Knowledge was so high, that we have from *Suidas*\*, the *Titles* of sixteen or seventeen Poems written under his Name, chiefly by the *Pythagoreans*, who embraced his Doctrine; and from others, we may reckon up twice the number. They are *philosophical*, *prophetical*, and *religious*; and were believed to contain his real Opinions and the native Strain of his Verse.

HE BEGUN his Song with ancient *Chaos*, its Transformations and Changes, and continued it through the various Steps of *Creation*: The Offspring of *Saturn*, or *Time*, the *Æther*, *Love*, and *Night*; the Birth and Progeny of the *Giants*; and ended in the Formation of *Man* y. He directed these his mystical Lessons to raise an Awe of the *Gods* in the Breasts of his Hearers, that he might restrain them from Barbarity and Bloodshed, and charm them into Humanity and Social Manners z. *Aristophanes*, when he wou'd give the Sum of his Services, says,

ΟΡΦΕΥΣ

\* In *Orphæo*.

† He sung, Ἀρχαίς μὲν πρῶτα ΧΑΟΥΣ ἀμέγατον ἀνάγκη,  
καὶ ΚΡΟΝΟΝ, ὅς τ' ἐλόχευσεν ἀπειροσίοισι ὕφ' ὀλκοῖς  
Αἰθέρα, καὶ Διὸς ἀειοπέα κούρην ΕΡΩΤΑ,  
ΝΥΚΤΟΣ ἀειγεννήτης Πατέρων κλυτὸν; ὃν ῥα ΦΑΝΗΤΑ  
Ὀπλοτέρῃ καλέεσσι βροτοῖ, πρῶτον γὰρ ἐφάνθη.  
ΒΡΙΜΟΥΣ τ' εὐδυνάτοιο γονὰς; ἥδ' ἔργ' αἰδήλα  
ΓΙΓΑΝΤΩΝ, οἱ λυγρὸν αἶψ' Ὀυρανὸν ἐσάξαντο  
Σπέρμα γονῆς τὸ πρῶτον, ὃθεν γένε' ὕπεργένοντο  
ΘΝΗΤΩΝ, οἱ κατὰ γαῖαν ἀπείριτον αἰὲν ἔασι.

ΟΡΦΕΥΣ Ἀρριανῶν.

z Horat. ad *Pison*.



ΟΡΦΕΥΣ μὲν γὰρ πλετὰς δὲ ἡμῶν κατέδειξε, Sect. 7.  
φόνων τ' ἀπέχεσθαι.

Orpheus our Prayers prescrib'd, and holy Rites,  
And Abstinence from Murder <sup>a</sup>.—

AS HIS Name for many Ages was the first in Greece for Sanctity and Wisdom, his Doctrines, if they were not by himself committed to Writing, must be current by Tradition. The Prince of the Philosophers quotes two Lines from his *Theogony* without insinuating any Suspicion of their not being genuine <sup>b</sup>; as *Aristotle*, the grand Critic, does both from him <sup>c</sup>, and from his Successor <sup>d</sup>. Nay, so late as the Reign of *Augustus Cæsar*, *Diodorus the Sicilian* mentions the *Poem of Orpheus* as a Piece then held in great Admiration, both for the Matter it contained, and the particular Harmony of its Composition <sup>e</sup>. And truly I cannot doubt, but that the Writings which passed under his Name, whether written by *Musæus* or *Onomacritus*, contained his genuine Dogma's <sup>f</sup>.

MUSÆUS was *Orpheus'* famed Scholar, or perhaps his Son. *Virgil* speaks of him as the

<sup>a</sup> ΒΑΤΡΑΧ.

<sup>b</sup> ΟΚΕΑΝΟΣ πρῶτος καλλιρρόος ἦρξε γάμοιο,

ὅς ῥα κασιγνήτην ὁμομήτορα Τήδου ὄπυϊεν. Κεάτυλθ.

<sup>c</sup> Αἰσολ. Οἰκονομικῶν α.

<sup>d</sup> Φησὶ γὰρ καὶ Μουσαιὶ εἶναι, — ΒΡΟΤΟΪΣ ἭΔΙΣΤΟΝ  
ΑΕΙΔΕΙΝ. Αἰσολ. Πολιτ. β.

<sup>e</sup> Καὶ γὰρ Πόπημα συνέταξε τὸ θαυμαζόμενον καὶ κατὰ τὴν ὥδην  
ἐμμελεῖα διαφέρειν. Διοδ. Σικελ. βιβλίου β. δ.

<sup>f</sup> They were called the ΟΡΦΙΚΑ ΕΠΗ· ἐν τοῖς Ὀρφικοῖς  
καταμύθοις ἔπεισι, says *Aristotle*, περὶ ψυχῆς α.



Sect. 7.<sup>2</sup> the greatest of *Poets*. He seems to have meddled less in the governing or reforming Manners than his Master; deterred perhaps by the unhappy End of the *Theological Hero*. Yet he composed *Prophecies* and *Hymns*, and wrote *sacred Instructions* which he addressed to his Son. He prescribed *Purifications* and *Atonements*, sung the Wars of the *Titans*, and left something upon *Astronomy*. But his great Work, and what brought most Honour in those days, was a *Theogony* or History of the *Creation*<sup>g</sup>. *Pausanias* is of opinion, that an *Hymn to Ceres* is the only genuine Remain of this philosophical Poet<sup>h</sup>. He had a Son and a Daughter, *Eumolpus* and *Helene*, both touched from *Helicon*. The Son wrote of the *Mysteries of Ceres* and Rites of *Bacchus*, and the Lady is reported to have sung the *Trojan War*<sup>i</sup>.

CONTEMPORARY with these was *SYAGRUS*, whose Character is still more confined to the Province of a Poet. <sup>k</sup> *Eliau* says, that he too sung of the War at *Troy*, and was “the  
“*first* who gave a Loose to his Muse upon  
“that noble Subject.” *D. Laertius* calls him *SAGARIS*, and brings him down to *Homer's*  
OWN

<sup>g</sup> *Diog. Laertius* in Proœm: Where he gives a Principle of *Musæus' Philosophy*.

<sup>h</sup> Ἐξ ἐνός τὰ πάντα γίνεσθαι, καὶ εἰς τ' αὐτὸν ἀναλύεσθαι.

<sup>i</sup> *Atticis* & *Messeniacis*.

<sup>k</sup> *Hephæstio* apud *Photium* CODICE CX. *Suidas* in *Eumolpa*.

<sup>l</sup> Ὅτι ΣΥΑΓΡΟΣ πρὸς ἐγένετο Ποιητὴς μετ' Ὀρφέα καὶ Μυσαῖον, ὃς λέγεται τὸν ΤΡΩΙΚΟΝ ΠΟΛΕΜΟΝ πρῶτον ᾄδειν: μερίσσης ἔτι ὑποθέσεως λαβόμενος, καὶ ἐπιτολήντας ταύτην.

<sup>m</sup> *Αἰλιαρ. Ποικιλ. Ἱστορ. βιβλ. ιδ. κεφ. α.*



own Days; whose Rival and Enemy he says Sect. 7. he was while alive, as *Xenophanes* proved after he was dead <sup>l</sup>.

WE CAN tell with more certainty, that *Amythaon's* Son, the prophetick *MELAMPUS*, brought the Mysteries of *Proserpine* from *Egypt* into *Greece*. He taught them the Story of the *Titans*, and according to *Diodorus*, τὸ σύνολον, τὴν περὶ τὰ πάθη τῶν θεῶν ἱστορίαν, “The whole History of the Transactions and “Disasters of the Gods <sup>m</sup>.” He is celebrated by *Homer* himself, who without all doubt was acquainted with his *Mythology* <sup>n</sup>.

ABOUT the Age of *Linus* came *OLEN* from *Lycia* <sup>o</sup>, and composed the first Hymns that were sung in *Delos* at their Solemnities, which were among the oldest in *Greece* <sup>p</sup>. *Homer* himself frequented these Feasts, to celebrate the fair Offspring of *Latona*, and sing to the *Ionians* that repaired to *Delos* in vast Numbers

<sup>l</sup> In Proemio, And in *Xenophanes' Life*, γέγερε δὲ καὶ ἐν ἑλεγκίαις, καὶ ἱάμβοις καὶ ἡσίοδοι καὶ Ὀμηροῦ, ἐπισκόπων αὐτῶν τὰ περὶ θεῶν εἰρημύρια.

<sup>m</sup> *Diodor. Biblioth. Lib. i.*

<sup>n</sup> Ὀδυσ. ῥαψωδ. λ. and again, ῥαψωδ. ο.

<sup>o</sup> Οὗτος δὲ ὁ Ὀλην καὶ τὰς ἄλλας τὰς παλαιὰς ὕμνους ἐποίησε ἐκ Λυκίης ἐλθὼν τὰς ἀειδομύνας ἐν Δήλῳ.

*Herodot. Μελοποικὴ βιβλ. δ.*

<sup>p</sup> Λύκιος δὲ Ὀλην ὁ καὶ τὰς ὕμνους τὰς ἀρχαιοτάτας ἐποίησεν Ἕλλησι.

*Παυσαν. Βοιωτ.*

*Plutarch* upon the Authority of *Anticles* and *Istrus*, two ancient Authors, says, that the Statue of *Apollo* in *Delos* had a Bow in one Hand, and with the other supported the three *Graces*, who held each an Instrument of Musick; one a Lyre, another a Flute, and the third a *Syrinx*, or Pipe. As to the Antiquity of it, they said, οὕτω δὲ πάλαιον ἐστὶ τὸ ἀφίδρυμα τέτο, ὥστε τὰς ἐργασαμένους αὐτὸ, ἢ καὶ Ἡρακλέα μετέπων φασὶν εἶναι. *Περὶ Μουσικῆς.*



Sect. 7. bers upon these Occasions. He glories in being *ἡδίστος ἀοιδῶν*, the sweetest of the Singers that came there <sup>q</sup>.

*THYMOETES*, *Laomedon's* Grandson, and *Orpheus's* Cotemporary, is recorded as the greatest of the early Travellers. Besides the Countries then known, to wit *Asia* and *Egypt*, which he visited, he is said to have passed thro' *Africk* to the *Western* Region: There he saw the Island in which the ancient Inhabitants affirm that *Bacchus* was nursed; and having learned from the *Nysæans*, the Exploits of the God, at his Return he composed in the old Dialect, and wrote in the old Letters, the Piece called *the Phrygian Poems* <sup>r</sup>.

IT WAS indeed from the lesser *Asia* that the Greeks had their Regular Musick. The Fortifier of *Thebes*, the famous *Amphion*, is called the *Inventer of Musick*, I suppose in *Greece*: He is allowed the Honour of first framing a *Lyre* <sup>s</sup>, and certainly employed both his Melody and persuasive Strains, to induce the wild Inhabitants to wall their Town, and live orderly: But with what Propriety he is called the Inventer of the *Lydian Measure*, I hardly understand <sup>t</sup>.

THE

<sup>q</sup> See below, Page 109.

<sup>r</sup> Diodor. Biblioth. Lib. iii.

<sup>s</sup> *Plato*, speaking of the Invention of Arts, says, τὰ μὲν ΔΑΙΔΑΛΩ καὶ ἀφανῆ γέρονε τὰ δὲ ΟΡΦΕΙ, τὰ δὲ ΠΑΛΑΜΗΔΕΙ; τὰ δὲ περὶ Μουσικὴν ΜΑΡΣΥΑ καὶ ΟΛΥΜΠΩ, περὶ λυγρὴν δὲ ΑΜΦΙΟΝΙ. Νομῶν. γ.

<sup>t</sup> Musicam invenit *Amphion*; Fistulam & Monaulum (ΜΟΝΑΥΔΟΝ) *Pan* Mercurii; obliquam Tibiam *Midas* in Phrygiâ;



THE *Phrygian* *MARSYAS* <sup>u</sup> claims the Sect. 7.  
Invention of the *Double Flute*, and of the *Mea-*  
*sure* that bears the Name of his Country. He  
was in high esteem with the Ancients, and  
seems to have been but too sensible of his Vein  
and Accomplishments, as appears from the Story  
of his Contest with *Apollo*. Some believe the  
Foundation of that Fable to have been the fatal  
End of the Musician, who went mad, and threw  
himself into the *River* that bears his Name <sup>w</sup>.

HIS SCHOLAR, *OLYMPUS*, shares with  
him the Glory of the Invention of the *Phry-*  
*gian Measure* <sup>x</sup>, and pretends to be the first him-  
self, who sung a *Nænia* or funeral Song. He  
is said on the Death of *Python*, ἀνλῆσαι ἐπι-  
κθαιον Ἀνδρί, “To have play’d a funeral  
“Tune upon the Flute in the *Lydian Strain* <sup>y</sup>.”  
His Compositions are selected by *Aristotle* as the  
most rapturous, and the aptest to inspire Pas-  
sion and Enthusiasm <sup>z</sup> into the Minds of the  
Hearers.

giâ; geminas Tibias *Marsyas* in eâdem gente; Lydios Modu-  
los, *Amphion*; Dorios, *Thamyra* Thrax; Phrygios, *Marsyas*  
Phryx: Citharam, *Amphion*; ut alii *Orpheus*; ut alii *Linus*;  
septem Chordis additis *Terpander*; octavam *Simonides* addidit;  
nonam *Timotheus*. Citharâ sine voce, cecinit *Thamyra* primus,  
cum Cantu, *Amphion*; ut alii *Linus*. Citharœdica Carmina com-  
posuit *Terpander*; cum Tibiis canere voce, *Trœzenius Darda-*  
*nus* instituit. Plinii Histor. Nat. Lib. vii. § 56.

<sup>u</sup> *Suidas* in *Μαρσύας*.

<sup>w</sup> *Xenophon*. Ἀναβάσ. βιβλ. α.

<sup>x</sup> Νόμοι δὲ ΟΛΥΜΠΟΥ καὶ ΜΑΡΣΥΟΥ Φρύγιοι καὶ Λύ-  
διοι; καὶ Ὀλύμπου Ἐπὶ τῶν βίβλων. Πολυδεύκ. Ὀνομαστικόν.

<sup>y</sup> Πλάτωνα. περὶ Μουσικῆς. He says there were two of that Name.

<sup>z</sup> Ὀλύμπου μελῶν, ὁμολογεῖται ποιεῖν τὰς ψυχὰς ἐνθουσιαστικὰς.  
Πολιτικ. δ. And a little afterwards, speaking of the different  
Harmonies and their Effects, he says, Ἐνθουσιαστικὰς δὲ ἡμᾶς ποιεῖ  
ἡ Φρυγία (ἁρμονία); So that *Olympus* has been the Author.



Sect. 7. Hearers. And he hath the Testimony of the knowing *Plutarch*, of having greatly advanced his Art, by introducing some kinds of Musick 'till then unknown to the World, and of being the Prince and Inventer of the beautiful *Grecian* Manner <sup>a</sup>.

THE MUSES Lover in more Senses than one<sup>b</sup>, the *Thracian* *THAMYRAS* first played upon a Lyre without singing. This he did to show the Variety of his Genius, for at the same time he composed *Hymns* <sup>c</sup>, the pious Exercise of the ancient Poets. He likewise sung the Wars of the *Titans* <sup>d</sup>, and wrote a Poem of three thousand Verses upon the great Foundation of their Religion and Morals, the *ΚΟΣΜΟΓΟΝΙΑ*, or *Generation of the World*, or the *ΘΕΟΓΟΝΙΑ*, which is an equivalent Expression <sup>e</sup>.

THE *Træzenians* <sup>f</sup> boast an Epic Poet, *OROE BANTIUS* by Name, who wrote before *Homer*, I cannot tell upon what Subject: But *MELÉSANDER* the *Milesian*, sung the Battle of the *Lapithæ* and the *Centaur*s <sup>g</sup>, which

<sup>a</sup> φαίνεται δ' Ὀλυμπῷ αὐξήσας Μουσικὴν, τῷ ἀγάννητον π καὶ ἀΐνομόμονον ὥστε τ' ἐμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τ' Ἑλληνικῆς καὶ ἡμετέρας Μουσικῆς. Πλάτων. ibid.

<sup>b</sup> See the Catalogue *Ιλιάδ. β* and the Article of the *Pylians* under *Nestor*, where *Homer* mentions *Thamyris*; as also *Eustathius*' Notes.

<sup>c</sup> Πλάτων. Νόμων η.

<sup>d</sup> Πλάτων. περὶ Μουσικῆς.

<sup>e</sup> Suidas in *Thamyre*.

<sup>f</sup> Ὅτι ἦν ΟΡΟΙΒΑΝΤΙΟΥ τῷ Τριζηνίῳ Ἐπιπρὸς Ὀμήρου, ὡς φασὶ οἱ Τριζηνιοὶ λόγοι. Καὶ τὸ Φρύγα δὲ ΔΑΡΗΤΑ, ὃ Φρυγίαν Ἰλιάδα ἐπὶ καὶ νῦν ἀποσωζομένην οἶδα, πρὸς Ὀμήρου καὶ τὸν γενέσθαι λέγουσι. — Αἰλιαν. Ποικιλ. ἰσorp. βιβ. ια. κεφ. β.

<sup>g</sup> Μελίσσανδρος ὁ Μιλήσιος, ΛΑΠΙΘΩΝ καὶ ΚΕΝΤΑΥΡΩΝ μάχην ἔγραψεν. Ibid.



which seems to have been an Action of great Sect. 7.  
Fame in the early Ages, and to have affor-  
ded much Exercise to the young Muses of  
Greece.

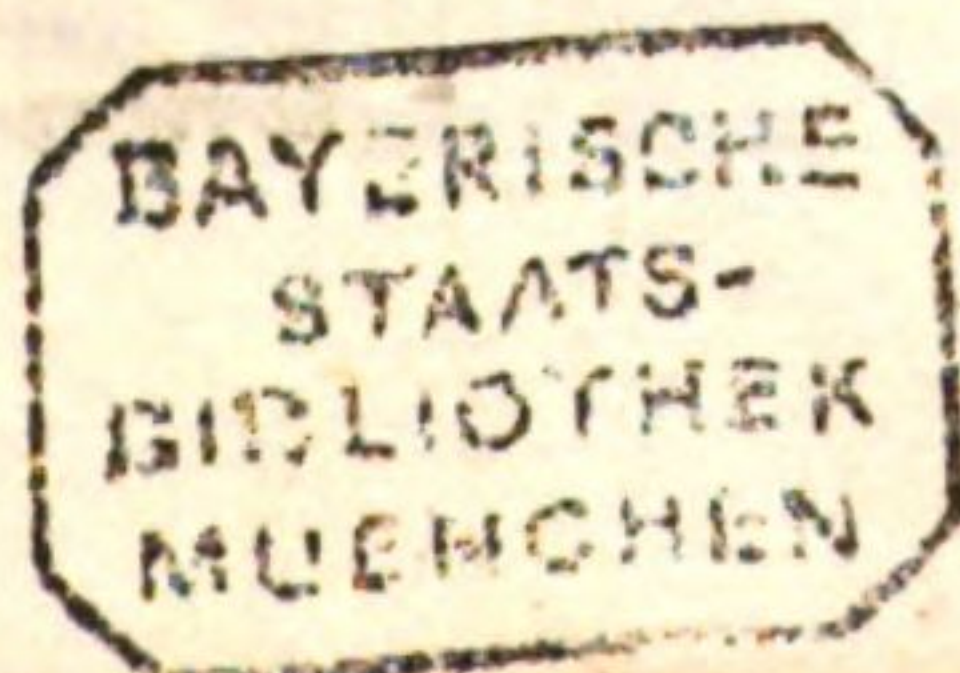
THE WISE *PALÆPHATUS*<sup>h</sup> is said to be a Son of *Hermes*, and not long after the celebrated *Phemonœ*. There have been some great Men since of the Name; but this admired Ancient sung the Generation of *Apollo* and *Diana*, and the Contest of *Minerva* and *Neptune*. He wrote a Poem upon *Latona's Locks*, (ΛΗΤΟΥΣ ΠΛΟΚΑΜΟΝ) and another of an uncommon nature, "The Voice and Speech of *Venus* and *Love* i." He likewise composed a ΚΟΣΜΟΠΟΙΪΑ, or History of the Creation of the World, in five thousand Verses.

THESE are some of the Men in whose hands the ancient *Mythology* and *Poetry* grew together. When I review them, I think it happy that *Hesiod's* noble Work has reached our Times. We should scarcely know else what to make of so many ΘΕΟΓΟΝΙΑ's, ΚΟΣΜΟΠΟΙΪΑ's and ΚΟΣΜΟΓΟΝΙΑ's as we have enumerated: But from it we know, that the *Birth of the Gods*, the *Rise of Things*, and the *Creation of the World* are but reciprocal Terms, and in the ancient Stile stand for just the same thing. They were the common Theme of the first *Poets* and *Lawgivers*, (the earliest Philosophers)

<sup>h</sup> Suidas in ΠαλαίφατΘ.

<sup>i</sup> Φόνας κὶ λόγους Ἀφροδίτης κὶ ἜρωτΘ. Id. ibid.

H





Sect. 7.  losophers) who by their several Improvements and Additions enabled *Hesiod* and *Homer*, their Successors, to give their Theology a *Body*, and reduce it to a Standard, that flourished while *Greece* was a free Country, and lasted some time after their Liberty was gone.

AND NOW I would willingly spare your Lordship the trouble of hearing any more concerning the Books that might be in *Phemius's* or his Scholar's Library, was there not a Presumption, "That these Writings I have named, are *later* than our Poet:" And of this Opinion is that great Historian, and Antiquary of *Greece*, *HERODOTUS the Halicarnassian*. As for the *Gods*, says he, "Whence each  
 " of them was descended, or whether they  
 " were always in being, or under what Shape  
 " or Form they were, the *Greeks* knew nothing 'till very lately. *Hesiod* and *Homer*  
 " were, I believe, about four hundred Years  
 " older than myself, and no more: And these  
 " are the Men who *made* a *Theogony* for the  
 " *Greeks*; who gave the Gods their Appellations, defined their Qualities, appointed their  
 " Honours, and described their Forms. As  
 " for the Poets who are said to have lived before these Men, *I am of Opinion they came*  
 " *after them*<sup>k</sup>." So far the Historian; who no doubt means *Linus*, *Orpheus*, and their Scholars, by the Poets he does not name.

WHAT

<sup>k</sup> 'ΕΥΤΕΡΩΤΕΡΟΙ. βιβ. 6.



WHAT HE says of *Hesiod* and *Homer*, must Sect.7.  
be true in one or other of these respects; That  
either they brought their *entire System* imme-  
diately from *Egypt*, and published it in *Greece*,  
'till then ignorant of Religion and Rites: Or  
that, without other assistance than their own  
Wits, they *contrived* it wholly themselves. But  
they are both equally incredible.

WHOEVER knows any thing of the Na-  
ture of that kind of Writing, needs make but  
one Reflection, to be convinced that a *THEO-*  
*GONY* is a Piece of *deep Learning*, and vast  
*Labour*. “ It is a *System of the Universe*, di-  
“ *gested and wrought into an Allegory*: It is a  
“ *Composition*, made up of infinite Parts, each  
“ of which has been a *Discovery* by itself,  
“ and delivered as a *Mystery* to the initiated<sup>1</sup>:”  
The contriving and putting them together has  
been a Work of some Ages, and is a conjunct  
Effort of *Politicks* and *Philosophy*.

NEITHER, on the other hand, were *He-*  
*siod* and *Homer* the *first* who learned Religion  
in *Egypt*, and brought it over Sea to *Greece*.  
A small Acquaintance with their Writings will  
convince any Man of Taste that they wrote  
from *Life*; and describe the Exercise of a Wor-  
ship long since established in their Country. An  
hundred Passages in both Authors make it a-  
bundantly plain, that the *Greeks* knew the

H 2

Names

<sup>1</sup> Γνώσκει ἀθανάτων τε θεῶν θυητῶν τ' ἀνδρώπων,  
ΣΥΣΤΑΣΙΝ, ἥ τε ἔκστα δέρχεται, ἥ τε κελεύεται.  
ΠΥΘΑΓΟΡΟΥ Χρυσ. Ἑβη.



Sect. 7. Names and Natures of their Gods, had Sacrifices and Ceremonies; Temples, Priests, Prayers, and Songs, long before either *Hesiod* or *Homer* were born.

BUT it is to no purpose to use other Arguments than this noble Historian's own Words. In the beginning of the same Book, speaking of the Origin of the Word OCEAN<sup>m</sup>, he says,

ὍΜΗΡΟΝ δὲ, ἢ τίνα τ<sup>ο</sup> ΠΡΟΤΕΡΟΝ ΓΕΝΟΜΕΝΩΝ Ποιητῶν, δοκέω τὸ ἔννομα εὐρόντα, ἐς τὴν Ποίησιν ἐσενείησθαι. “Homer, I believe, or some of

“the Poets who lived before him, having invented the Word, inserted it into their Poetry.” Or if we should be so indulgent as

to allow, that he spoke negligently in this place, and according to the vulgar Opinion; how shall we reconcile it, when he tells us expressly that *Melampus*, a Man placed by *Homer*<sup>n</sup> himself three Generations before the *Trojan* War,

“first taught the *Greeks* the Name and Sacrifices of *Bacchus* °? That the Rites about

“Funerals called *Orphic* and *Bacchic*, were really and originally *Egyptian*? And in general, that the *Egyptians* were the first of

“Mankind who used Solemnities, made Processions, and appointed Initiations; and that,

“ὡς αὖ ΤΟΥΤΩΝ Ἑλλήνες μεμαθήσασιν P, from them the *Grecians* learned to do the same?”

FOR

<sup>m</sup> It seems to be a *Punick* or *Phœnician* Word (Og,) which signifies a *Boundary*; because the Sea is the *Limit* of the Land. This perhaps is the Reason why *Homer* calls the River *Nile*, the OCEAN, Ὠκεανὸς τε Ῥοῶς. — See Pag. 137. n.

• Ὀδυσ. Ῥαψ. Ο.

° Εὐτέρπη. βιβ. C.

P Ibid.



FOR is it not an easy Conclusion, that if Sect. 7. Funeral Rites, Sacrifices, and the Name of *Bacchus* be found in *Homer*; and the Historian tells us, that *Melampus* and *Orpheus* first brought them from *Egypt*, and taught them the *Greeks*; Is it not easy, I say, to conclude,

“ That this great Author, having his Fancy  
“ full of the Antiquity of the *Egyptian* Rites,  
“ in opposition to the upstart Religion of  
“ *Greece*, has fallen unawares into an Incon-  
“ sistency, when he says, that *Homer* and *He-  
“ siod* were the Men who made a Theogony  
“ for the *Greeks*, and first informed them of  
“ the Names and Natures of their Divinities?”

It remains then, that these Fathers of our Poetry, had themselves, if not Patterns to work by, as seems to have been *Hesiod*'s case<sup>q</sup>, at least plenty of Materials to work upon; which cou'd be no other than the Doctrines, whether traditional or in Writing, of the Men I have just now mentioned<sup>r</sup>.

AND THUS we find an Answer to the Question, What *Learning* was then in Being; and

H 3

what

<sup>q</sup> Ἀλλὰ τὴ μὲν Ἑσίοδος τελειότερον τὰτ' ἂν ἡ ὕλη γένοιτο, (speaking of the Nature of *Saturn*) τὰ μὲν πῦρ, ὡς οἶμαι, παρὰ τῶν ἀρχαιοτάτων αὐτῶν παρεληφότες, τὰ δὲ μυθικώτερά αὐτῶν περὶέντες ὃ τρέπω καὶ πλεῖστα θεολογίας διεφθάρη.

ΦΟΡΝΟΥΤ. Περὶ τῶν παρελεσμένων Μύθων. κεφ. ιζ.

<sup>r</sup> — Fuit hæc sapientia quondam,

Publica privatis secernere, lacra profanis;

Concubitu prohibere vago, dare jura maritis,

Oppida moliri, leges incidere ligno:

Sic honor & nomen divinis Vatibus, atque

Carminibus venit. POST hos insignis Homerus, &c.

Horat. ad Pisones.



Sect. 7. *what kind of Knowledge it was possible in Homer's days to acquire? It was wholly fabulous and allegorical.* "The Powers of Nature, and  
 " Human Passions were the Subject; and they  
 " described their various Effects with some  
 " Analogy and Resemblance to *Human Actions*.  
 " They began with the *Rise* of Things, their  
 " Vicissitudes and Transformations, defined  
 " their Nature and Influence; and, in their  
 " metaphorical Stile, gave to each a *Person*, a  
 " *Speeck*, and *Method of Operation*, conforma-  
 " ble to their fancied *Qualities*." This they  
 called a *History of the Birth of the Gods*; of the  
*Heaven*, to wit, the *Earth*, *Air*, and *Sea*; of  
 the *Sun*, *Moon*, and Divisions of the *Stars*; of  
 the *Rivers*, *Woods*, *Rocks*, *Fountains*, and the  
 other constituent Parts of the Universe<sup>f</sup>. They  
 related their Loves and Hatreds; their Marri-  
 ages, Disasters, Seditions, and Wars; or in other  
 Terms, the *Struggles* of their opposite Natures,  
 and the *Concord* arising from their *Equilibrium*:

*Quid velit, aut possit, Rerum Concordia discors.*

SUCH was the Science of the early Ancients;  
 Nor is there any other kind of Learning to be  
 met

<sup>f</sup> Sic deinde effatus, frondenti Tempora ramo  
 Implicat, & Geniumque loci, primamque Deorum  
 TELLUREM, NYMPHASQUE, & adhuc ignota precatur  
 Flumina; tum NOCTEM, Noctisque orientia SIGNA,  
 Idæumque JOVEM, Phrygiamque ex ordine MATREM  
 Invocat, & duplicis Cæloque Ereboque Parentis.



met with in *Homer* : I mean such Learning as Sect. 7.  
we acquire by Books and Masters ; for what  
Knowledge he picked up as a *Traveller*, is of  
another kind, and falls in more properly to  
be considered in another place.



Gravelot inv.

J<sup>d</sup> Gucht Scul.





## SECT. VIII.

Sect. 8. **B**UT HERE, begging your *Lordship's* pardon, I must be permitted to think of my own good Fortune in addressing this Enquiry as I have done: Whoever has a Diffidence of his own Opinions, naturally seeks for a wiser Man than himself, with whom to communicate them: And if he is conscious of any singular Humour, or Inclination to judge with a *few* against the Multitude; to laugh perhaps at what they



they highly esteem, and esteem what they think contemptible, he must then find either one of the same Sentiments with himself, or, if he should be mistaken, one of that Candour and Knowledge of Mankind, as will make Allowances, and bear with the Infirmities of his weaker Friend. In this case, *My Lord*, I find myself bound to give fair Warning of the Forbearance I shall want; since I am upon the matter about to assert, “*That*  
“*Homer’s being born poor, and living a*  
“*wandering indigent Bard, was, in relation*  
“*to his Poetry, the greatest Happiness that*  
“*cou’d befall him.*”

WE HAVE already seen some of his Obligations to his Poverty. It put him in the *only Road of Life* in which Learning was then to be acquired; with the peculiar advantage of living in the House with his Master, in the double Relation of a Scholar and a Son. Had he been the Child of a rich Father, or of one who cou’d have barely supported him, or even taught him his own Trade, he had never gone to *Phemius*, to be doubly instructed in Philosophy and Poetry, which at that time, as has been already observed, were not *separate Studies*. The same Necessity made him glad to be his *Successor*, and teach his School after his death; an Exercise, if not too long continued, of the highest Tendency to strengthen the Mind and correct the Fancy. But the grand *Good-fortune*



Sect. 8. *fortune* that *Homer's* Poverty procured him  
 was this, " That it forced him to take up, and  
 " continue in the Profession of an  $\alpha\omicron\iota\delta\omicron\varsigma$ ,  
 " or *Stroling Bard*."

TO COMPREHEND the full Extent of this Happiness, We must remember, that this is a *Grecian* Character, which took its rise in that Country, and was formed upon no borrowed Model. The Poetry and Allegory of the *Egyptians*, was, like every thing else that cou'd influence their Manners, bounded and prescribed by Law <sup>a</sup>. *Diodorus* tells us, that *Men* were forbidden the Practice of Musick, as tending to effeminate their Minds: And indeed the Attention both of this, and of the *Persian* and *Babylonish* Governments seems to have been more turned to their *History* and *Records*, or to *Astronomy* and *Numbers*, than the Encouragement of the *Muses*.

BUT IN *Greece*, where Nature was obstructed in none of her Operations; and no Rule or Prescription gave a check to Rapture and Enthusiasm, there soon arose a Set of Men, who distinguished themselves by *Harmony* and *Verse*. The wonderful Tales which they told, and the Melody with which they accompanied them, made them the Delight of these simple Ages; and their Knowledge of Things both *natural* and *divine*, gave them a great Ascendant over the Spirit and Belief of their Contemporaries.

THO'

<sup>a</sup> See Page 146. in the Notes.



THO' WE had no remaining Testimonies Sect. 8. of the Honours paid to this Profession by the Ancients, we might safely conclude from its *Nature* and *Functions*, that it would meet with universal Approbation. A Man who has it in his power to charm our Ears, entertain our Fancies, and instruct us in the History of our Ancestors; who informs his wond'ring Audience of the secret Composition, and hidden Harmony of the *Universe*, of the Order of the *Seasons*, and Observation of *Days*, such a Man cannot miss of Esteem and Attention <sup>b</sup>: But if he adds a *Sanction* to his Doctrine and Art; if he pretends "That he is under the  
 " Direction of the *Gods*; that he describes  
 " their *Natures*, announces their *Names*, and  
 " *Decrees*; that he does this by their imme-  
 " diate Orders, and then leads the way him-  
 " self in the new Devotion;" he must needs become the Object of their Admiration and Reverence.

## THAT

<sup>b</sup> On the old Altar of PAN, says Sannazaro, *Pendeano due grandi Tavole di Faggio, scritte di rusticane lettere, lequali contenevano le antiche Leggi, e gli Ammaestramenti della Vita pastorale. Nell' una eran notati tutti i Dì dell' Anno, i Mutamenti delle stagioni e la inequalità della notte e del giorno; insieme i Pronostici delle Tempestate, e quali giorni son della Luna fortunati, e quali infelici alle Opere de' Mortali; e che ciascuno in ciascuna hora dovesse fuggire o seguitare per non offendere le osservabili volontà degli Dij. Nell' altra se leggeva, qual Governo si convenga alle Pecore; quale dovesse essere la bella forma della Vacca e del Toro, e le età idonee al generare, &c.* And the ancient Priest of the God had perfect Knowledge of *e la Terra, e'l Cielo, e'l Mare; lo infatigabile Sole, la crescente Luna, e tutte le Stelle di che il Cielo si adorna; e così per conseguente, i tempi del arare, del metere, di piantare le Viti e gli Olivi; di inestare gli Alberi, vestendoli di adottive frondi.*

Sannazaro Arcadia.



Sect. 8.

THAT THIS was their Conduct, appears from no weaker Authority than the ingenuous *Pindar's*, the Prince of the *Lyrics*: He lets us know, that the *Homeridæ* (a Family in *Chios*, thought to be descended from our Poet) followed the Occupation of their Founder, and were for the most part, what he calls, *Singers of flowing Verse*: It was, he says, their constant Practice to usher in their Song with a *Prayer to Jupiter*<sup>c</sup>: A Custom of a very devout Appearance, and which they observed so strictly, as to hand it down in a religious kind of *Tradition*, to the Poets of after-times. *Piety* was indeed the chief part of a *Bard's* Profession; and some of their Worthies, such as *Eumolpus*, *Melampus*, and *Epimenides*, are reported to have done as great *Feats* in this Capacity, as the *Law-givers* did in theirs.

IN OTHER respects, we find the Testimony of the oldest Poets used by the later Writers as the *Great Masters* of Science: They are quoted as the Fountains of History, the Judges of Politicks, and Parents of Philosophy. We have a noble Instance of this in *Hecatæus* the *Milesian*, whose Knowledge and Capacity fairly distinguished him in the grand Assembly of the *Ionians*<sup>d</sup>. The Question in agitation was of no less Importance, than “ Whether  
“ they

<sup>c</sup> Ὅθεν περ καὶ Ὀμηρίδαι,

ῥαπτῶν ἐπέων τὰ πόλλ' Ἀειδοῖ,

Ἄρχονται ΔΙΟΪΣ ἐν πεποισί. — Πινδαρος Νεμ. Ἐίδος β.

<sup>d</sup> Herodotus. Τερψιχάρῃ.



“ they should continue in their Obedience, or Sect. 8.

“ rebel against the *Great King*?” So they called the *Persian* Monarch. *Hecatæus* dissuaded the War; and produced a thing ’till then rarely seen, *A Map of the Persian Dominions*, and from it made a Computation of their Power: But like a Master of the Argument, if, on the other hand, they were resolved to try the Fortune of War, he gave them good Advice, and pointed out the *only Method* of carrying it on. They neglected both Parts of his Counsel, and were ruined in the Issue.

IT IS TRUE *Hecatæus* lived some time after *Homer*: But we find the Character the same in his Writings both for Sanctity and Science. An ΑΟΙΔΟΣ or *Bard*, according to him, must know ΠΟΛΛΑ ΘΕΛΚΗΡΙΑ, *many soothing Tales*; their Subject must be ΕΡΓΑ ΑΝΔΡΩΝ ΤΕ ΘΕΩΝ ΤΕ, *The Deeds of Gods and of Men*; and their Occupation is

ΘΕΟΙΣΙ ΤΕ, ΚΑΙ ΑΝΘΡΩΠΟΙΣΙ ΑΕΙΔΕΙΝ.

*To Mortals and Immortals both to sing.*

THAT *Homer* himself was one of the Number, is what I can find no reason to doubt. It was the concurring Opinion, and constant Tradition of all Antiquity *that He was so*: And the Place where he makes the most immediate mention of himself in his own Writings, declares him to be an ΑΟΙΔΟΣ, and the *foremost* of the Profession. I touched upon the  
Passage



Sect. 8. Passage before, which is wonderfully wrought, and of vast Simplicity. It is addressed to *Lato-  
na*, and her prophetick Offspring *Apollo* and *Diana*, whose Feast was held at *Delos*, and was frequented by vast Multitudes of People from *Ionia*, and the adjacent *Islands*, “Hail, Hea-  
“venly Powers, says the Bard, whose Praises  
“I sing; let me also hope to be remembred  
“in the Ages to come: And when any one  
“born of the Tribes of Men, comes hither  
“a weary Traveller, and enquires, *Who* is  
“the sweetest of the *Singing Men* that re-  
“sort to your Feasts, and whom you most  
“delight to hear? Then do you make an-  
“swer for me; *f It is the blind Man that*  
“dwells in *Chios*;—His Songs excel all that  
“can e’er be sung.”

BUT I must deal fairly upon this point, and own, that this same *Hymn* is said by some to be none of *Homer’s*; but the Composition of one *Cynæthus*; a *Chian* too, and a great Rhapsodist, who has the honour to be the first Man that sung *Homer’s* Works in *Sicily*; and is said to have been the Author of a good many Verses, that pass under the Poet’s Name in the *Iliad* and *Odysssey*. These Poems, they tell you, *Homer* did not commit to Writing himself;

° ——— Τίς δ’ ὕμνον ἀνὴρ ἦδ’ ἄνθρωπος ΑΟΙΔΩΝ

Ἐνθάδε πωλεῖται; καὶ τέω τέρπεσσι μάλιστ’

ἡ τυφλὸς ἀνὴρ· οἰκεῖ δὲ Χίῳ ἐνὶ παλαιότητι

τῷ πᾶσι μετόπισθεν ἀεισεύσιν Ἀοιδαί.

Ὅμηρος. Ὕμνος εἰς Ἀπόλλωνα.



himself ; but his Posterity in *Chios*, and the Sect. 8. *Rhapsodists* who were for ever reciting them, came at last to have them by heart ; and this *Cynæthus*, their Chief, while he preserved *Homer's* Verses, and put them together, did intermix a good many of his own Invention. The Hymn to *Apollo*, in particular, is pointed out as one of his Compositions ; so that we could not draw much from it relating to *Homer*, if there was sufficient Authority to support the Assertion.

BUT THERE is not : All we have for it, is the *Word* of a nameless *Scholiast* of *Pindar's*, who speaks faintly of it himself ; and the Men of that Class, tho' very useful in their way, we all know, have but small Pretensions to great Credit in Facts : Or if their Testimony was of any weight, the same *Scholiast* has preserved three Lines of *Hesiod's*, which seem to determine the Question. They assert, that this, or some such Hymn was of *Homer's* Composition, and that he was wont to make Voyages to *Delos* on the same Errand. There is, however, still better ground to believe it his ; I mean the Authority of the learned and accurate *Thucydides*, who quotes this very Hymn as an original Composition of our Poet's <sup>h</sup>, and whose Judgment is of more weight than a hundred Annotators.

IT

<sup>h</sup> 'Εν Δήλῳ, τότε πρῶτος ἔγω καὶ Ὅμηρος Ἀοιδὸὶ  
Μέλπομεν, ἐν νεαροῖς ὕμνοις ῥάξαντες ἀοιδῇ,  
Φοῖβον Ἀπόλλωνα χρυσάρεον, ὃν τέκε Διὶ πατήρ.  
Lib. i.



Sect. 8. IT WAS necessary to clear so important a Point, because this is the only Piece of *Homer's*, which fixes the Place, if not of his *Birth*, at least of his *Abode*<sup>i</sup>: It shews in what he placed his *Merit*, and how he wished to be talked of among Posterity: It likewise favours the received Opinion of his losing his Sight in the Decline of Life, and leaves no doubt of his Occupation.

THE *Island* CHIOS was no ill-chosen Retreat: It enjoyed the diffusive Benignity of the Climate, in common with the rest of that delicious Coast; but peculiar to itself, it produced the *richest Wine* that *Greece* could boast<sup>k</sup>; and abounded in the other Ingredient of the Pleasures of the Ancients, *the finest Oil*. What made this so necessary, was the use of the *Hot Bath*; an Article in their living they rated so high, as to set it upon a footing with the Joys of *Wine*, and the Charms of the *Fair*: And the *three* together were thought so sweet by the *ancient* Men of Pleasure, that *Life* in their Opinion was not worth keeping without them<sup>l</sup>.

THE

<sup>i</sup> *Aristotle* was of opinion, that *Homer* was a *Chian*.

<sup>k</sup> *Athenæus* Deipnosophist. Lib. xii.

<sup>l</sup> Quo *Chium* pretio cadum? — Horat. Lib. iii. Ode xix.

OINON APIETON φέρει τῶν Ἑλληνικῶν, (Χίος). Στεφ. βιβλ. ιδ.

<sup>1</sup> BALNEA, VINA, VENVS, CORRUMPVNT CORPORA NOSTRA.

SED VITAM FACIUNT, BALNEA, VINA, VENVS.

*Homer* himself, when he describes a Man newly come out of the Bath, and anointed with Oil, generally adds, that he appeared *taller* and *larger* than before, and was grown *Εἰκελός Ἀθανατοῖσιν*, *Something like the Immortals*.



THE Inhabitants of *Chios*, *Homer's* Com- Sect. 8.  
panions, bore an excellent Character among the  
other Islanders, and particularly proved such  
excellent Seamen, that while the Power of  
*Greece* was but yet in its Infancy, they were  
able to fit out a powerful Fleet, and even form-  
ed Designs upon the *Sovereignty* of the Seas :  
and some time afterwards, when a superior  
Force attacked them, they shewed great Spi-  
rit in the Defence of their Liberties <sup>m</sup>. Our  
Poet therefore in this Situation was settled as  
it were in the *middle*, between *Ionia* and *Greece*.  
He had the advantage of going to either when  
he pleased ; and cou'd be easily transported to  
*Delos*, which was just in his Neighbourhood,  
to attend the Feast of his *favourite Divinity*.

IT IS, I think, generally allowed that *Homer*  
took his Characters from *Nature* or *real Life* ;  
and if so, the Picture of the ΑΟΙΔΟΣ is his  
*own*. He does indeed omit no opportunity to  
*do honour* to the Profession, nor even to men-  
tion it. He has painted every Circumstance of  
it, draws Similies from it, tells its effects upon  
the Hearers, and of all the Wooers who had  
been devouring *Ulysses'* Estate in his absence, he  
spares not one, save *Phemius the Bard*, and a  
ΚΗΡΥΞ, or *Publick Servant* <sup>n</sup>.

FEW PEOPLE have conceived a just Opi-  
nion of this Profession, or entered into its  
*Dignity*. The Reason of which I take to be,  
I That

<sup>m</sup> Strabo Lib. xiv.

<sup>n</sup> Ὀδυσ. Παλ. χ.



Sect. 8. That we have no modern Character like it:

~~~~~ For I should be unwilling to admit the *Irish* or *Highland Rüners* to a share of the Honour; tho' their Business, which is to entertain a Company with the Recital of some Adventure, resembles a part of the other. The *Trovadores* or *Troubadours* of *Provence*, the earliest of the Moderns who discovered any Vein for Poetry, have a better Claim °. They sung their Verses to the Harp, or other Instrument they cou'd use, and attained to a just *Cadence* and *Return* of Verse in their *Stanza's*; but had neither Manners nor Language for great Attempts.

THIS IGNORANCE of an ancient Character has made some ingenious Men, and Admirers of *Homer*, take pains to vindicate him from it, as a mean and contemptible Calling; or at least to dissemble and slur it over. It was indeed no Life of Wealth or Power, but of great *Ease* and much *Honour*. The ΑΟΙΔΟΙ were welcome to Kings and Courts; were necessary at Feasts and Sacrifices; and were highly revered by the People. The *Pheacian Poet* is described

————— ΕΠΙΗΡΟΝ ΑΟΙΔΟΝ
ΔΗΜΟΔΟΚΟΝ, ΔΑΟΙΣΙ ΤΕΤΙΜΗΜΕΝΟΝ.

————— *valde amabilem Vatem,*
Demodocum, Populis honoratum.

IT

° See *Sperone Speroni*. The Name remains still in *Spain*, as *Todos o los mas Cavalleros andantes de la Edad passada, eran grandes Trovadores y grandes Musicos.* Parte I. Lib. iii. de *Don Quixote*.

IT WILL easily be granted, that Men pinch- Sect. 8.
ed in their *Living*, and forced to have their
Thoughts ever upon the stretch for Subsistence,
cannot have room for rapturous Views, and po-
etick Strains^p. The same Reason excludes all
Men of *Business*, who are thoroughly so, from
the Society of the *Muses*^q; not only because
our Capacities are narrow, but because our
Minds as well as Bodies, when once inured
to a Habit, seldom or never quit their wonted
Track: Or if at any time, by main force, we
are beaten out of it, yet “a certain Manner
“of thinking and reasoning always recurs,
“bearing a *Resemblance* to the Education and
“Course of Business we have run through.”

I REMEMBER a Saying of *Plato's* upon
an Occasion of this nature. There was one
Anniceris a Gentleman of *Cyrene* in *Africk*,
who had acquired a wonderful Dexterity at
driving a Chariot. He was willing to give the
Philosopher a proof of his Art; and, in pre-
sence of abundance of People, drove several
times round the Academy with so steady a Rein,
as to leave but *one Print* of his Chariot-Wheels.

I 2

Plato

^p *Sed Vatem egregium, —**Hunc, qualem nequeo monstrare & sentio tantum,**Anxietate carens Animus facit; omnis acerbi**Impatiens, cupidus Silvarum, aptusque bibendis**Fontibus Aonidum. Neque enim cantare sub Antro**Pierio, Thyrsusve potest contingere mæsta**Paupertas, atque Æris inops; quo nocte dieque**Corpus eget —**Pectora nostra duas non admittentia Curas.* Juv. Sat. vii.^q Or the small Genius which my Youth cou'd boast,*In Prose and Business lies extinct and lost,*

PRIOR.

Sect. 8. *Plato* said, “ It was impossible that a Man who
 “ had bestowed such infinite Pains upon a
 “ Trifle, shou’d ever be good for any great
 “ Matter.” In short, whoever confines his
 Thinking to any *one* Subject, who bestows all
 his Care and Study upon *one* Employment or
 Calling, may excel in that; But cannot be
 qualified for a Province that requires the *freest*
 and *widest*, as well as the most simple and dis-
 interested Views of Nature.

Now if we were to sit down and contrive,
what kind of Life is the least obnoxious to these
 Inconveniences, we shall find none so free from
Care, Business, or Want, as that of a BARD.
 It is exactly the easy, independent State, that
 is unawed by *Laws*, and the *Regards* that mo-
 lest us in Communities; that knows no Duties
 or Obligations but those of Hospitality and Hu-
 manity: that subjects the Mind to no Tincture
 of Discipline^r, but lays it open to all the *na-*
tural Sensations, with which the various Parts
 of the Universe affect a *sagacious, perceptive,*
mimicking Creature.

As THIS Condition is in itself of the ut-
 most Importance to a *Poet*, the Consequences
 of it are almost equally happy: The ΑΟΙΔΟΙ,
 or *Bards*, were under a necessity of frequent
 Travelling, and every now and then exercising
 their *Vein* upon the greatest Subjects. In this
 Situation did *Homer* begin to wander over
 Greece,

℥ *Plato* calls a Mind fit for Poetry, ψυχὴν ᾗτις. Φαίδρ.

Greece, carrying with him those *Qualities* that Sect. 8. procured him a *Welcome* wherever he came ^f. I have already shewn what a noble Scene for Travelling the *Grecian Cities* and young Commonwealths then afforded. *Homer* staid so long in each of them, as was necessary to see, but not to be moulded into their Manners. The Order of a Town, and the *Forms* brought into the common City-life, elude the Passions ^t, and abate their Force by turning them upon little Objects. But he neither led a Town nor Country-Life; and in this respect was truly a *Citizen of the Universe*.

THE GREAT Philosopher I lately mentioned, has dropt an Expression in the third Book of his Laws, which characterizes very nicely both the *Life* which *Homer* led, and the *Manners* that are described in his Poems. He introduces a *Lacedemonian* saying, That his Countrymen, the *Spartans*, used to read this Poet's Verses, Καίπερ ἰωνικόν ἔλακωνικόν ἐκείνους διέλθων βίον, tho' he every where painted the *Ionic*, and not the *Lacedemonian* Way of Living. The Opposition is, between the

I 3

Strict-

^f The Poet himself, when speaking of the People we gladly admit into our Houses, enumerates Μάντιν (a Diviner) ἢ Ἰατῆρα κακῶν (or a Physician) ἢ Τέκτονα δέσρων (a House-Carpenter.)

^a Ἡ καὶ Δέσπων ΑΟΙΔΟΝ, ὅς κεν τέρπῃσι δαΐδων. Ὁδυσ. Παύσαδ. ρ.
A divine Bard, to charm us with his Song.

^t A great Man, who had reason to know it, says that he never saw the Populace in such a Fury, but the Hour of Dinner or Supper wou'd cool them. They don't like what they call *Se disheurer*.

Memoir. de Retz.

Sect. 8. Strictness of the *Spartan* Rules, in their Diet, Hours, Exercises, and Diversions ; and the *Ionian* Liberty in all these Points. The severe Discipline of *Thebes* and *Lacedemon* was indeed no Friend to Poetry : It made many a noble Patriot and gallant Soldier ; But there was never a Poet a Native of *Sparta* ^u ; and *Pindar* the only one produced in *Thebes*, kept but little at home, and seems not much to have affected the Character of his Countrymen ^w.

THE NEXT Advantage of *Homer's* Profession, was the *Access* it gave him into the Houses and Company of the *Greatest Men*. The Effects of it appear in every Line of his Works ; not only in his Characters of them, and Accounts of their Actions ; but the more *familiar* Part of Life ; their manner of Conversing and method of Entertaining, are accurately and minutely painted. He knows their Rarities and *Plate*, and can hold forth the Neatness and Elegance of their *Bijouterie*. He has nicely inspected the Trinkets their Ladies wore ; their *Bracelets*, *Buckles*, and *Necklaces*, whose Pretinences he sometimes talks of with great Taste and Exactness. He has a delicious Pair of *three-stoned Ear-rings*.

—“Ep-

^u Quæ Urbes (*Thebæ* & *Lacedæmon*) talium Studiorum steriles fuere ; nisi *Thebas* unum Os *Pindari* inluminaret : Nam *Alcmana* *Lacones* falsò sibi vindicant.

Velleii Paterc. Hist. Lib. ii. § ult.

^w See his Life and Writings ; *Διπαρῶν ἀπὸ ΘΗΒΑΝ,*

Φέρων μελὸς ἔρχομαι. Πυθ. β.

— Ἑρματα δ' ὤω,
Τείλῳ ἱμερόεντα· χάρις δ' ἀπελάμπετο πολλή.

And a curious *Gold Necklace* set in *Amber* in the form of a *Sun*.

— πολυδαίδαλον ὄρμος
Χρυσέον, ἠλέκτροισι ἐέρμηνον, ἠέλιον ὥς.

He has them too of several Sizes ; for *Lucina* was to receive at *Latona's* Lying-in, from the Goddesses that were Gossips,

— ΜΕΓΑΝ ὄρμον
Χρυσείοισι λίνοισι ἐέρμηνον, ἐννεάπηχυν.

— *A Necklace huge,*
Strung upon golden Threads, three Yards in
length.

In a word, there is scarce a Circumstance in *Oeconomy* but what he has somewhere described, or made it evident that he knew.

NOR COU'D it be otherwise, if we consider the daily Life of the ΑΟΙΔΟΙ. The Manner was, when a *Bard* came to a House, he was first welcomed by the Master, and after he had been entertained according to the ancient Mode ; that is, after he had bathed, eaten, and drunk some ΜΕΛΙΗΔΕΑ ΟΙΝΟΝ, *heart-cheering Wine*, he was called upon to entertain the Family in his turn : He then tuned his *Lyre*, and raised

Sect. 8. his *Voice*, and sung to the listening Crowd some
 ~~~~~ Adventure of the *Gods*, or some Performance  
 of *Men*.

MANY Advantages accrue from hence to the *Poet*: He is under a happy Necessity of making no *fanciful Conceits*, or profound Verses in an uncommon Language: But if he would succeed, he must entertain his wondering Audience in a simple, intelligible Stile. He might indeed tell wonderful Stories of strange Performances, and Places strange: but they must be *plainly* told, and with a constant eye to *natural Manners* and *human Passions*: He needed not keep strictly to them; *that* wou'd raise no Admiration; but with an Analogy or Likeness, such as the Tenour and Circumstance of the *tender* or *woeful* Tale wou'd bear.

HERE TOO was abundance of Opportunities not only of *judging* what was amiss, what was true or false in his *Song*; but of *helping it*. While he was personating a *Hero*; while his Fancy was warming, and his Words flowing; when he had fully entered into the *Measure*, was struck with the *Rhythmus*, and seized with the *Sound*; like a Torrent, he wou'd fill up the Hollows of the Work; the boldest Metaphors and glowing Figures wou'd come rushing upon him, and cast a *Fire* and *Grace* into the Composition, which no Criticism can ever supply <sup>x</sup>.

As

<sup>x</sup> Πλάτωνος Ἰων ἢ Ραψῶδος.



As to the *Audience*, I might shew the Good- Sect. 8.  
fortune of our Poet in that particular, by re-  
minding your Lordship of the Monitor of the  
younger *Gracchus* <sup>y</sup>, or the *Slave* who directed  
and check'd the most fluent Orator of *Augustus*'  
Court <sup>z</sup>; but *Moliere's old Woman* comes nearest  
our Purpose. It was by her Ear and Taste that  
that celebrated Comedian tried the success of  
his Comic Scenes, and as they affected her more  
or less, so he judged of their Force and Failures <sup>a</sup>.  
Thus the most approved Writer among the  
Moderns makes choice of a Circumstance for  
his Rule that *Homer* was obliged to regard in  
every Performance.

THE MORE we consider its Influence upon  
Poetry, the stronger and wider it appears: To  
this Necessity of pleasing his Audience, I wou'd  
ascribe that *just Measure of Probability and  
Wonder* which runs thro' the greatest part of  
his Works. The People must be entertained:  
that is, they must be kept at *a gaze*, and at  
the same time must comprehend the Dangers,  
and feel the Passions of the Description. The  
Adventure must be such as they can understand;  
and the Method in which it is brought about,  
must surprize their Imagination, draw forth  
their Attention, and win their Heart <sup>b</sup>. This  
at

<sup>y</sup> See *Plutarch* in his Life.

<sup>z</sup> Excerpta è Lib. iv. Controvers. Senecæ: in Proœm.

<sup>a</sup> Her Name was *la Forêt*.

<sup>b</sup> Καὶ τὸ μὲν ὅλον παρ' αὐτῶν διήγησις τῶν πραγμάτων, ΠΑΡΑ-  
ΔΟΣΙΣ, καὶ ΜΥΘΩΔΗΣ καλεσκέυασαι, ὡς τὰ πληροῦς ἀγωνίας  
καὶ θαύματος τὰς ἐντυγχάνοντας, καὶ ΕΚΠΑΛΗΚΤΙΚΗΝ τὴν  
ἀκρίβειαν καὶ διάνοιαν. Πλάτωνα βιβλ. Ὁμήρου.



Sect. 8. at once accounts for the Stories which *Homer* tells, improbable indeed in themselves, and yet bearing such a *Resemblance* to Nature and Truth.

HIS CARE to please his Audience appears from a Maxim he has advanced concerning the Subjects that are listened to with most Pleasure.

Τὼ δ' Ἀοιδῇν μᾶλλον ἐπικλείουσι Ἄνθρωποι  
ἥ τι; ἀκούοντες νεωτάτη ἀμριπέληταις.

For his Poems were made to be *recited*, or sung to a *Company*; and not read in private, or perused in a Book, which few were then capable of doing: and I will venture to affirm, that whoever reads not *Homer* in *this View* loses a great Part of the Delight he might receive from the Poet.

HIS STYLE, properly so called, cannot be understood in any other light; nor can the *Strain*, and *Manner* of his Work be felt and relished unless we put ourselves in the place of his Audience, and imagine it coming from the Mouth of a *Rhapsodist*: Neither, to say the truth, is there any thing but *this* situation, that will fully account for all his Heroes telling miraculous Tales as well as himself, and sometimes in the *Heat of a Battle*. But when we remember his *Profession*, and his common *Audience*, we see the Necessity

\* Ὅδωρ. \* Ραΐωδ. Α.



Necessity of *Stories*, and of such as he usually Sect. 8. tells. It was not the Inhabitants of a great *luxurious City* he had to entertain with unnatural Flights, and lewd Fancies; but the martial Race of a wide and free Country, who willingly listen to the Prowess of their Ancestors, and Atchievements of their Kings.

It wou'd be tedious to insist upon every particular in the Life of a *Rhapsodist*; but there are two Advantages more which deserve our notice. The first is the *Habit* which the Poet must acquire by singing *extemporary Strains*. We have daily proofs of the power of *Practice* in every Art and Employment. An Inclination indulged turns to a *Habit*, and that, when cultivated, rises to an *Ease* and *Mastery* in the Profession. It immediately affects our Speech and Conversation; as we daily see in *Lawyers*<sup>d</sup>, *Seamen*, and most Sets of Men who converse with ease and fluency in their *own* Stile, tho' they are often puzzled when forced to affect another. To what height such a *Genius* as *Homer's* might rise by constant Culture, is hard to tell; *Eustathius* says, "That he breathed nothing  
" but *Versè*; and was so possess'd with the  
" *Heroic Muse*, as to speak in *Numbers* with  
" more ease than others in *Prose*<sup>e</sup>."

THE SECOND Peculiarity which attends a *Stroling Life* is, great Returns of Mirth and Humour.

<sup>d</sup> See Pelisson. Histoire de l'Acad. Française.

<sup>e</sup> "Οπ' ἔπνεε ΕΠΗ ΟΜΗΡΟΣ, καὶ ἔπος εἶχε τ' πεῖρες καὶ  
ΕΜΜΕΛΟΥΣ ΜΟΥΣΗΣ, ὡς ἔδδ' τὸ ἐν ἀπλότῃ πεζολογίᾳ.  
Eustath. Περίμ.



Sect. 8. *Humour*. After suffering Cold and Fatigue, a flood of Joy comes impetuous upon a Man when he is refreshed, and begins to grow warm<sup>f</sup>. His Heart dilates, his Spirits flow, and if there is any *Vein of Humour* or Thought within him, it will certainly break loose, and be set a running g. The *poetick*, and most kinds of Strollers, are commonly Men of great Health; of the quickest and truest Feelings: They are obliged to no exhausting Labour, to stiffen their Bodies and depress their Minds. Their Life is the likest to the plentiful State of the *Golden Age*; without Care or Ambition, full of Variety and Change, and constantly giving or receiving the most natural and elegant Pleasures.

IT is an ingenious but cruel Story which the Poets have contrived, to express the Train of Cares brought into Life by *Prometheus* or FORESIGHT: The Chains which fasten him to the Rock, and the insatiable Vultur that rends his Vitals every Morning. The wandering Songsters were almost the only People who escaped the Doom: With a free unanxious Mind they passed their Days;

———*Versus amat, hoc studet unum:*  
*Detrimēta, Fugas Servorum, Incendia ridet.*

THEIR VERY strolling from one little State to another wou'd enrich their Fancies. Solitude is

<sup>f</sup> The Poet has describ'd it himself, we may suppose from Experience, ——— *Μετὰ γάρ τε καὶ ἀλγεσι τέρπεται ἀνὴρ,*

*"Ὅστις δὴ μάλα πολλὰ πάθῃ, καὶ πόλλ' ἐπαληθῆ. Οἶκω. α.*

g *Satur est cum clamat Horatius, E V O E !* Juvenal. Sat. vii.



is a Friend to Thought ; as a perpetual Circle Sect. 8.  
of Pleasure and Diversions, is its greatest Ene-   
my. When alone, we are obliged to furnish out  
our own Entertainment ; We must recollect our-  
selves, and *look within*, if there be any thing *there*  
that merits our Attention. When in Company  
the regard we owe to every Person in it, *dissipates*  
the Mind, and hinders Reflection. The way to  
*think little*, is to hurry from one Amusement to  
another, that we may fly from *ourselves*. But  
the Man who lives plain, and at times steps  
aside from the *Din of Life*, enjoys a more ge-  
nuine Pleasure : He obtains ravishing Views of  
*silent Nature*, and undisturbed contemplates her  
solitary Scenes. He often turns his Attention  
upon *himself*, canvasses his own Passions, and  
ascertains his Sentiments of *Humanity*.

IT is true, there are many Hermits who  
are not much given to Meditation, and some Per-  
sons whose business it is *to travel* are remark-  
able for Stupidity. But it is not the Life of a  
*Recluse* that is here meant ; nor the busy Jour-  
neys of such as traverse Countries for a Livelih-  
ood. It is the short Retreat of a chearful  
Mind, whose Business it is *to please* ; who must  
entertain the first Company he meets in the  
most lively and affecting manner. This is quite  
a different Situation : a Situation that must ob-  
lige the Poet, not only to study the *Passions* of  
his Hearers while he recited ; to observe their  
*Features*, watch every Motion of their Eye and  
*Turn*



Sect. 8. Turn of Thought; but to look around him when  
 ~ alone, and lay up store of such Images, as Experience told him wou'd have the strongest Effect.

BEFORE I leave the subject, I woud observe once for all, that the Ancients believed both *Homer's Poverty*, and his subsisting by his *Muse*. A Man of great Learning and Eloquence, says<sup>h</sup>,  
 " That many thought his *Life* more wonder-  
 " ful than his *Poetry*: that to live *poor* and *wan-*  
 " *dering*, and earn just so much by his Poems  
 " as barely to support him, is a noble Proof  
 " of his Fortitude and Magnanimity<sup>i</sup>." This, *My Lord*, is spoken a little in the Spirit of an ancient *Cynick* or modern *Capuchin*; where Poverty is a Merit, and a contempt of Wealth, a title to deserve it. But *Dion* is not singular as to the Matter of fact. *Plato* is of the same Opinion: He seems to have dealt a little hardly with *Homer*, because his *Theology* and the *ΙΩΝΙΚΟΣ ΒΙΟΣ*, the *free Ionian Life* which he described, were not compatible with the Manners of his high-modelled *perfect City*; but it is plain he has studied him with all the Attachment and Pleasure of a professed Admirer.

IN THE tenth Book of his *Republick* he gives several strokes of his Life. He there makes it a Question, " Whether *Homer*, who had imitated  
 " or

<sup>h</sup> Dion. Chrysostome.

<sup>i</sup> Τὸ γὰρ ἐν παντὶ διαγενέσθαι, καὶ αἰσχυρῶς, καὶ ποσέσθαι ἀπὸ τῶν Ποιημάτων πείζοντα, ὅπως ἀποζῆν, θαῦμα τὸ ἀνδρείας καὶ μεγαλοφροσύνης.  
 Διῶν Θ. Χρυσοστ. λογ. νγ.



“ or represented Actions of all sorts, had ever Sect. 8.  
 “ done any great thing *himself*?” He seems to  
 think *that he had not*; and draws his Conjecture  
 from the Poet’s Friends: He mentions one *Creophilus* a *Samian*, as the chief of them; “ Whose  
 “ Name, says he, however ridiculous<sup>k</sup>, will be  
 “ less so than the Figure he himself makes in  
 “ Learning<sup>l</sup>: and if what is told of the Poet’s  
 “ Life be true, his Friends seem to have been very  
 “ careless about him. In this respect *Homer* has  
 “ not been able, like *Prodicus* the *Cean*, or  
 “ *Protagoras* of *Abdera*, to gain Admirers, or  
 “ instruct his Followers from a *real Skill* or  
 “ Knowledge of the things he describes; but  
 “ has only been good at *mimicking* and de-  
 “ scribing others. For do you imagine *Glauco*!  
 “ ( this is *Socrates*’ Companion in the Dia-  
 “ logue ) that *Homer*’s Cotemporaries wou’d  
 “ ever have permitted *him* and *Hesiod* to wan-  
 “ der up and down the Country, singing and  
 “ playing the *Rhapsodists*, had they been able  
 “ to improve their Manners, or promote their  
 “ Affairs military or civil? Wou’d they not  
 “ have thought they had fallen upon a *Treasure*  
 “ when such Men came to their Town, done  
 “ them all possible Honours, and pensioned  
 “ them to stay? Or if they cou’d not fix them,  
 “ wou’d

<sup>k</sup> We wou’d translate it *Lovemeat*; or Mr. *Fleahy*.

<sup>l</sup> He is said to have entertained *Homer* in his House upon condition he wou’d give him some Work, to be published under his (*Creophilus*’) Name; and accordingly got a Poem upon the taking and sacking of *Oechalia*. καὶ ἔσθ’ ἐξ αὐτοῦ Ὀμήρου, λαβὼν παρ’ αὐτοῦ τὸ Ποίημα τὴν τ’ Ὀιχαλίας ἄλυσιν. Σειδ. ἐν Κρεώφιλῳ.



Sect. 8. “wou’d they not have *followed* these Poets  
 “wherever they went, until they had fully  
 “learned the Science of so great Masters? *Pro-*  
 “*tagoras* and *Prodicus* can demonstrate, that  
 “no Family nor City ever thrives without their  
 “Instructions, and are so revered by their  
 “Disciples, that they wou’d almost bear them  
 “upon their Heads!”

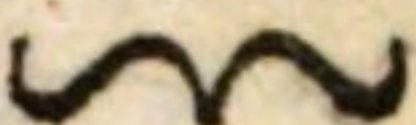
THIS PART then of *Homer’s* Life, I mean his exercising the Profession of an ΑΟΙΔΟΣ, may be considered at the same time as the chief Part of his Education. To it he owed many of the *Speciosa Miracula*<sup>m</sup>, which are admired by *Horace*. For as he travelled over the several Provinces of *Greece*, he might pick up the *Country Miracles*: They commonly take their Rise either from the natural History of the Place, or they are *Traditional Stories* of their mighty Progenitors. They are always happy in some *Air of Probability*, and have some foundation in *Nature*; something in the Mountain, Cavern, or River which at first struck the gazing Mortals that approached it, and made them conceive strange notions concerning the *Causes* of the apparent Wonder. These, passing from hand to hand, are enlarged, their Circumstances varied and refined, until they grow by degrees into an *Allegory* or *mystick Tale*<sup>n</sup>.

I MAKE little doubt but this was one great Fund of *Homer’s* Learning; as the Necessity he lay

<sup>m</sup> Beautiful striking Miracles.

<sup>n</sup> It is an Observation of *Strabo’s* concerning our Poet, ἐκ μνησενός  
 οἱ ἀληθῆς, καὶ μὴ ἀνάγειν τετρατολογία, ἔχ. Ὀμηρικῶν. Βιβ. α.



lay under of a daily *Practice* was his best In- Sect. 8.  
 structor in the *Art of Poetry*: If your Lordship   
 will be pleased to make the Reflection, it will be  
 found, that in all that wide *Plan* of Mankind,  
 contained in his two Poems, there is not any sin-  
 gle Character marked out or distinguished by  
*acquired* Knowledge, as we understand the word.  
 The Knowledge and Virtues of his Persons are all  
*natural*; such as spring up without other culture  
 than the native *Bent* of their Genius, and their  
 Converse among Mankind. Thus *Ulysses* grew  
 up a sagacious, subtle, bold, persuasive Man,  
 without the aid of Masters of *Rhetorick* or Lec-  
 tures of *Politicks*: *Agamemnon* was lofty, royal  
 and ambitious; a vigilant and brave General,  
 dreading Disgrace, and careful of his People;  
 and all this without studying *King-craft* or the  
*Art of War*. It continued so until *Homer's* own  
 days; there was but little *Erudition* in the World:  
 and what they had was *allegorical*; and descend-  
 ed, as appears from the former Account, to the  
*Bards* from the first LAWGIVERS, who profes-  
 sed both Characters.

IN THIS respect, the TALENT of their Poets  
 was truly *natural*, and had a much better title  
 to Inspiration than their learned Successors; I  
 mean learned by Books; tho' I do not say that  
*Homer* or *Hesiod* had no Learning of this sort:  
 But perhaps (*ut vineta egomet cædam mea*) the  
 less of it the better. Certainly, My Lord, the  
*Scholastick* Turn, *Technical* Terms, imaginary



Sect. 8. Relations, and wire-drawn Sciences, spoil the natural Faculties, and marr the Expression. But the Ancients of early Times, as *Nature* gave Powers and a Genius, so they fought, or plowed, or merchandized, or sung; Wars, or Loves, or Morals, *ὡς ἢ Μῦσα ἐδίδε*, just as their Muse or Genius gave Permission.

HOMER's blind Bard<sup>o</sup> sings by meer Inspiration, and celebrates things he had no access to know but in *that way*: which, as it is the greatest Recommendation to the *Bard's Trade*, if, at the same time, it *has a foundation*, and is such a Lye as he uses to make, (that is, *like to Truth*) it must shew "How much these ancient *Songsters* trusted to their *Vein*; and were accordingly believed to know something more than *Men*."

IT IS WORTH while to observe another Picture of them given by the Poet in the Character of *Phemius*. He had been forced by *Penelope's* Wooers to sing at their Feasts; and was shut up with them in the great Hall, where *Ulysses* had begun to take a dreadful Revenge. When the Slaughter was well over, he came out from the Hollow of a Door where he had lurked, threw down his Lute, and springing to the Hero besmear'd with Blood, fell down before him with these Words:

ΤΟΥΝΟΥΜΑΙ Σ' ΟΔΥΣΣΕΥ. — P

*Ulysses! at thy Knees I beg for Pity!*  
*'Twill gaul thy Soul hereafter, if thou killest*

A

<sup>o</sup> DEMODOCUS the Pheacian.

P Odyss. X.



A Bard, who sings both to the Gods and Men: Sect. 8.  
 Untaught by others, in my Mind I bear,  
 By GOD himself implanted, all the Strains  
 Of Melody and Verse.—

INDEED, the Epithets he bestows, and the  
 Insinuations he makes concerning the Charac-  
 teristick of his Brethren, wou'd make one suspect  
 that they were frequently under the power of  
 an *Impulse*. A Bard with him, is ΘΕΙΟΣ, *Di-*  
*vine*, ΘΕΣΠΙΣ, *Prophetick*, ΕΡΙΗΡΟΣ, *most ve-*  
*nerable*: He is the *Darling* of the *Muses*<sup>a</sup>; he  
 sings from *the Gods*<sup>r</sup>; and if he touches upon an  
 improper Subject, 'tis not the ΑΟΙΔΟΣ, or BARD,  
 that is to be blamed, but *Jupiter*; who ma-  
 nages Mortals just as he pleases<sup>f</sup>. In a word,  
 he never begins to sing, until he feel the *Stir-*  
*rings*<sup>t</sup> of his Mind, and hath the Permission of  
 his Muse<sup>u</sup>.

THE OTHER Parent of our Poetry, the  
 peaceful *Hesiod*, tells us, “ That it is by Inspi-  
 “ ration of the *Muses*, and of the *far-shooting*  
 “ *Apollo*, that there are singing Men upon  
 K 2 “ the

<sup>a</sup> Τὸν δὲ Μῆσ' ἐφίλησε. Ὀδυσ. δ.

<sup>r</sup> Ὡς δ' ὅτ' ΑΟΙΔΟΝ ἀνὴρ ποπδέσκεται, ὅς τε ΘΕΩΝ ΕΞ  
 Ἀείδει, διδάως ἔπε' ἱμερόεντα βροτοῖσι.

Τῷ δ' ἄμοτον μεμάασιν ἀκκέμεν ὁππότε αἶειδῃ. Ὀδυσ. ρ.

<sup>f</sup> He sings, Ὅππῃ οἱ ΝΟΟΣ ὄρνυται; Ὅυ νυ τ' ΑΟΙΔΟΙ

Ἀίποι ἀλλὰ ποθι ΖΕΥΣ ἄιπῳ, ὅς τε δίδωσιν

Ἀνδρασι ἀλφειῇσι, ὅπως ἐδηλήσιν ἐχάσῳ. Ὀδυσ. α.

<sup>t</sup> — Καλέσασθε ὃ ΘΕΙΟΝ ΑΟΙΔΟΝ

Δημόδοκον· τῷ γὰρ ῥα ΘΕΟΣ αἶδωνκεν Ἀοιδὴν

Τέρπειν· ὅπῃ ΘΥΜΟΣ ΕΠΟΤΡΥΝΗΣΙΝ αἶδειν. Ὀδυσ. θ.

<sup>u</sup> ΜΟΥΣ' ἀρ' Ἀοιδὸν ἈΝΗΚΕΝ, αἶδέμεναι κλέα ἀνδρῶν. Ὀδυσ. θ.



Sect. 8. “ the Earth, and Players upon the Harp<sup>w</sup>.”

~ Nor is it only the *Poetick Tribe* who make these Pretensions, or the credulous Multitude that believe them; but we find the Men of greatest Knowledge and severest Thought, both admitting and supporting their Claim.

IT is a strange Saying to come from the Mouth of a wise Philosopher, “ That God, depriving the Poets of their Understanding, “ uses them as his *Ministers, Sooth-sayers, and “ holy Prophets, to make us, the Hearers “ know, that it is not of themselves they say “ such wonderful and high things, not being “ in their Wits: but that it is God himself who “ speaks to us, and pronounces by them x.” “ For instance, he names Tynnichus the Chal- “ cidean, who never in his Life made a Poem “ worth mentioning, except the celebrated “ Pæan, or Hymn to Apollo, which was in “ every body’s mouth, and was perhaps the “ finest Poem that ever appeared. This he “ says he composed, ΕΥΡΗΜΑΤΙ ΜΟΥΣΑΝ, “ by the Invention of the Muses.”*

THESE

<sup>w</sup> ΕΚ ΤΩ ΜΟΥΣΑΩΝ, καὶ ἐκ τοῦ ΑΠΟΛΛΩΝΟΣ  
<sup>y</sup> ἄνδρες ΑΟΙΔΟΙ ἔασιν ἐπὶ χθόνα, καὶ ΚΙΘΑΡΙΣΤΑΙ. Θεοῦ.  
<sup>x</sup> Διὰ ταῦτα ὃ ὁ ΘΕΟΣ ἐξαίρετον ἔστων ἔν, τέτοις χρη-  
 ται ΥΠΗΡΕΤΑΙΣ, καὶ τοῖς ΧΡΗΣΜΩΔΟΙΣ, καὶ τοῖς  
 ΜΑΝΤΕΣΙ ΠΙΣ ΘΕΙΟΙΣ, ἵνα ἡμεῖς οἱ ἀκούοντες εἰδῶμεν,  
 ὅτι ΟΥΚ ΟΥΤΟΙ εἰσὶ οἱ ταῦτα λέγοντες, ἔστω πολλὴ δόξα,  
 οἷς νῦν μὴ πάρεσιν, ἀλλ’ ὁ ΘΕΟΣ ΑΥΤΟΣ ΕΣΤΙΝ ὁ λέ-  
 γων, διὰ τῶν δὲ φέρεται πρὸς ἡμᾶς.

Πλάτωνος ΙΩΝ, ἢ πρὸς Ἰλίου.

To the same Purpose Guarini,

Questa Parte di Noi, che intende e vede,  
 Non è nostra virtù; mà vien dal Cielo:  
 Eſſo la dà, come a lui piace, e toglie.



THESE ARE high Pretensions, and shou'd Sect. 8.  
be strongly supported before they are admitted: ~~~~~  
But if one uninfected with the Poetical Spirit  
was to search for their meaning *in Prose*, it  
shou'd seem to say, “That as there is no Poetry  
“ without Genius, so that Genius itself has its  
“ Fits and Seasons, which are provoked and in-  
“ dulged no where so happily as in the strolling  
“ unanxious Life of an ΑΟΙΔΟΣ, or BARD.”



Gravelot inv.

1<sup>st</sup> Gucht Scul.





*Gnavelet inv.*

*G. Van der Gucht Sculp.*

## SECT. IX.

Sect. 9. **H**OW noble and natural soever the Aspects of Mankind might be, which *Homer* had from the young *Common-Wealths* that were beginning to form themselves all over *Greece*, yet his Views were not confined to them. The Manners of his Poems are generally of the *Grecian Stamp*; but he quits them at times, and by some artful Touches inserted here and there, he lets us know, *that* he



he is not ignorant of other Nations, nor un-  
acquainted with the State of Foreign Coun-  
tries. He appears, upon occasion, a great *Genealogist*, a knowing *Historian*, and, which is  
most to our purpose, an admirable *Geographer*.  
This, no Inspiration will account for: We  
must therefore accompany him in the second  
Part of his Travels, his visiting *Egypt* and the  
*East*.

AMONG the many Stories contrived by his  
Admirers, there is one told by *Hephæstion*<sup>a</sup>,  
which conceals a Meaning very different from  
its first Appearance. He says, “ That a Lady  
“ of *Memphis*, the Daughter of *Nicarchus*, by  
“ Name PHANCY, *excelling in Wisdom*, com-  
“ posed two Poems; the *War of Troy*, and the  
“ *Wanderings of Ulysses*; and laid them up in  
“ the *holy Place* of the Temple of *Vulcan* at  
“ *Memphis*; that *Homer* coming there, found  
“ means to get Copies of them from the Sa-  
“ cred Scribe PHANITES, out of which he  
“ composed his *Ilias* and *Odyssæy*.” The Sense  
put upon this by the Learned, is, That *Homer*  
was either an *Egyptian* born, (for so many  
have suspected;) or, that his great Genius hav-  
ing been cultivated by an *Egyptian Education*,  
he was thereby enabled to compose his admi-  
red Poems.

BESIDES the constant Belief among the An-  
cients, of his having been in that Country;

K 4

and

<sup>a</sup> Apud Photium, in Biblioth. § 190.



Sect. 9. and besides the *Authority* of the *Egyptian* Priests themselves, who affirmed it upon the *faith* of their *Records* <sup>b</sup>, there are other Presumptions in his Works, which will probably have considerable Weight with such as can take them from the *Original*.

I AM obliged to say so ; because, tho' it be very pleasant to trace the Likeness between the Customs of one Country, and those of another derived from them ; to search into the Origin of the borrowed Rites, and the *natural* Foundation of the new *Mythology* ; yet their Connexion is delicate, and the Perception of it generally *too fine*, to be turned into a direct Proof : It cannot be felt at all, without a nice Knowledge of the Mother-Country and of its Manners, as well as of their *moral* *Progeny*. But such a Draught of the parallel Customs of two Countries, would, I am afraid, prove tedious. It has afforded Materials for some ingenious Books, and is of late the Subject of the most entertaining Conversations. I will not therefore undertake to describe the Procession at the Funerals of *Apis*, or its Progress through *Heliopolis*, up the *Nile* ; upon which *Orpheus* and *Homer* founded their Description of the *Passage* of Souls to *Hell* <sup>c</sup> : Nor

<sup>b</sup> Diodorus Sicul. Lib. i. Biblioth. in fine.

<sup>c</sup> Παρ' δ' ἴσαν Ὠκεανῶ τε ῥοὰς, καὶ Λευκάδα Πέτρην,

Ἦδε παρ' Ἡελίοιο πύλας, καὶ Δῆμον Ὀνείρων

Ἦσαν ἅ Αἰψα δ' ἴκοντο κατ' Ἀσφοδελὸν Λειμῶνα.

Ἔθλα τε γαίεσσι ψυχαί, Εἰδωλὰ καμὸντων.

Ὀδυσ. Ω.



Nor will I meddle with the Lake near *Memphis*, which was the Pattern of *Acheron*; nor the Manner of burying in the delightful *Meadows* around it, that gave rise to the peopling the *Elysian Fields*. Sect. 9.

LET me only observe, That these Places were extant, and these Customs still kept up, so late as the Time of *Diodorus the Sicilian*; and that the *Egyptian* Priests affirmed to him, That from these Places and Customs *Homer* had taken his religious Doctrines. They gave further Instances, in the Temple of *Darkness* or *Gloom*; the Brazen Gates of *Cocytus* and *Lethe*; the Archetype of *Charon's Boat*, and the Etymology of his Name<sup>d</sup>; with many other Parts of the *Grecian Creed*, (too many to mention here) which were *Realities* in *Egypt*: There was a real Temple, real Gates, a wooden Boat, and an honest Ferry-man, all fairly existing in *this World*; though transferred by *Orpheus* and *Homer*, and applied, perhaps typically, to *that which is to come*<sup>e</sup>.

BUT there is *one* Proof given by the Sacred Order, of *Homer's* having been in their Country, by much too curious to be omitted. It is taken from that Part of his Writings, where he relates, how the beauteous *Helen*, when she entertained *Telemachus* in her House, had

<sup>d</sup> CHARONI in the old *Egyptian*, signified simply a Ferry-man.

<sup>e</sup> Diodorus Siculus, Lib. i.



*Sect. 9.* had put into the Wine a *Drug* of such Virtue, as to inspire Mirth and Joy, occasion a perfect Oblivion of past Ills, and an Insensibility of present Misery. *This*, says the Poet, she received as a Present from *Polydamna* the Wife of *Thon* the *Egyptian*<sup>f</sup>: And *this*, say the Priests, with all its Circumstances, (the surprising Qualities of the Drug, and Names of the Persons) he could learn no where so exactly as in *Egypt*.

To give this Argument fair play, we must remember, that in those rude Ages of the World, *whoever* discovered any Knowledge of the Customs or Inhabitants of a *distant* Country, was of course supposed *to have been* in that Country. There was no Correspondence of Letters, little Trade, and the Writing of History was a thing unknown. Knowledge therefore implied Travelling; and if that Knowledge extended to *Persons*, and the Peculiarities of their Manners, it fixed the Travelling to the Country where those Persons lived: The Character of the Man who understood the *Temper*s, and knew the *Mind* of many People, was He, "Ὁς μάλα πολλὰ ——— πλάγχθη, *who far had stray'd ——— o'er many Lands.*

I MUST own, *My Lord*, this looks plausible: But there are some other Considerations which give it still a greater Air of Veracity. From the most authentick Accounts we have of *He-*  
*len's*



len's Adventures <sup>h</sup>, it appears, that she was for Sect. 9. some time in the power of this *Thon*, (whether a Prince of the Country, or the Governour of a Province) when she and *Paris* were driven upon the *Egyptian* Coast, in their Voyage from *Greece* to *Troy*; and consequently that she must have been in company with his Lady: For we can never suppose, that so beautiful a Creature, so discreet, and of such high Birth, should be treated as an ordinary Prisoner <sup>i</sup>.

It appears also, that the *Egyptian Ladies* were much addicted to the use of this Medicine; and if we believe a later Historian, *They* were the first People in the World who found out an Antidote against *Grief* and *Sorrow* <sup>k</sup>. The *Egyptian* Complexion, which was thoughtful and melancholy, made them fonder of an enlivening *Potion*, than an airy People would have been; and the same excellent Writer, *Diodorus*, when he was himself in the Country, found the *Recipe* still known, and as much in vogue as ever.

THO' I could take this upon the *Sicilian's* Word; yet, I confess, what makes it, and the whole Story, appear the more probable to me, is, That I find the same Medicine still in use in the same Country, and the Effects of it

<sup>h</sup> ἩΡΟΔΟΤΟΥ Εὐτέρπῃ. Βιβλ. β.

<sup>i</sup> Hor che non può di bella Donna il pianto?

Et in lingua amorosa i dolci Detti?

Esce da vaghe Labbra aurea Catena,

Che l'alme, à suo voler, prende et affrena.

Tasso.

<sup>k</sup> Diodorus Siculus. Biblioth. Lib. i.



Sect. 9. it now, exactly such as *Homer* ascribes to his  
 ~~~~~ Heroine's *Anodyne* :

Νηπενθὲς, ἀχολόν τε, Κακῶν τ' ἐπιληθὲς ἀπάντων.

*Pow'rful to banish Grief, to calm our Ire,
 And sweet Oblivion bring of every Ill.*

IT IS not much above a Century and a half, since a young Physician, who proved afterwards very eminent in his Profession, went down to *Egypt* with the *Venetian* Consul, whose usual Residence was then at *Gran-Cairo*. He staid there some Years, and after his Return to *Italy*, published the Observations he had made, in a Treatise *De Medicinâ Ægyptiorum*. He has a Chapter in it, of the Medicines which that People swallow for pleasure ; to elevate their Fancies, and make them imagine themselves in Groves and Gardens, and other Places of Delight. The first mentioned is the *Affion*, (our common *Opium*) *Quo devorato*, says the Physician, *referunt, Homines bilares admodum evadere, multaque ac varia loqui, fortioresque ad quæcunque obeunda munera sibi videri: Præterea, subdormientes hortos etiam & viridaria multa, arboribus, herbis, ac floribus variis perbellè ornata spectare.*

THE first of these are the very Virtues of *Homer's* Opiate : And to shew that he knew the Place where it grew, as well as the Persons who

who used it, *Diodorus*, after he has told that Sect. 9. *Thon* and *Polydamna* were *Thebans*, immediately subjoins, that the Ladies of *Diospolis* (the ancient *Thebes*) had the Honour of the Invention: And the Physician, as if he had travelled with him, adds to his former Account, “*Hunc succum, quo omnes utuntur, ex locis Saieth, ubi olim THEBARUM erat Urbs præclarissima deferunt.*” It is true, they use Opiates for pleasure all over the *Levant*; but by the best Accounts of them, they had them originally from *Egypt*¹; and *this* one appears plainly to be a Production of that Country; and a Custom, which your Lordship sees can be traced from *Homer* to *Augustus’s* Reign, (under whom *Diodorus* lived) and from thence to the Age preceding our own.

IT IS indeed natural to suppose even *now*, when we hear any one talking of another Country, describing the Places and Persons, and telling an exact Story of any Occurrence in it, with a number of minute Circumstances; it is natural, I say, to suppose, that the Man who talks in this manner *must have been* in that Country. The Account of *Polydamna’s* Present is very particular; and yet she is not the only *Egyptian* Acquaintance of the *Grecian* Beauty

¹ All over the East, they call the finest sort of their Opium, *Misti*, and *Meseri*, which is to say, *Egyptian*: For *Egypt* is called *Misti*, as far as the *Indies*. It is a Corruption of *Meseri*, which is plainly from *Mizraim*, the old Name of *Egypt*. See *Jac. Bontius de Medicinâ Indorum, Lib. iii, Cap. 4.*

Sect. 9. Beauty recorded by *Homer*. She had another,
 “ALCANDRA, the Wife of *Polybus*, who
 “dwelt likewise in the *Egyptian Thebes*, the
 “richest City then in the World. Her Hus-
 “band, *Polybus*, made a Present to *Menelaus*
 “of two Silver-Baths, two Tripods, and ten
 “Talents of Gold : and the Lady made a
 “separate Present to *Helen* of a golden Spindle,
 “and a Work-Basket of Silver, of an oval
 “Form, gilt round the Edges ^m.”

THE happy Concurrence of Circumstances in this Observation has tempted me to put them together : But any Person who reads *Homer* with a tolerable Taste of ancient Manners, will find other Marks of his having been in *Egypt* no less convincing.

No Traveller who does not describe a Country of design, has given more Hints of his knowing its Nature and Situation ⁿ. He seldom mentions *Sailing*, but he names *Egypt* as the Place of the greatest *Resort*. When *Ulysses* appears to the Wooers in the figure of a poor old Man, the most probable Lye he can tell of the way he was reduced to Poverty, is,
 That,

^m ——— ἀργύριον Τάλαρον ——— τὸν οἱ ἔδωκε
 ἈΛΚΑΝΔΡΗ ΠΟΛΥΒΟΙΟ ΔΑΪΜΑΡ, ὃς ἔναϊ ἐνὶ ΘΗΒΗΣ
 ΑΙΓΥΠΤΙΗΣ, ὅθι πλεῖστα δόμοις ἐνὶ κλήματα κεῖται·
 “Ὅς Μενελάῳ δῶκε δὴ ἀργυρέας Ἀσπιδόχους,
 Δοιούς δὲ Τρίποδας, δέκα δὲ χρυσοῖο Τάλαντα.
 Χωεῖς δ’ αὖ ἙΛΕΝΗ Ἀλοχὸς πόρε κάλλιμα δῶρα·
 Χρυσῶν τ’ Ἠλεκάϊνον, Τάλαρόν θ’ ὑπόκυκλον ὄπασεν
 Ἀργύριον ; χρυσῶ δ’ ὅττι χεῖλεα κεκράντο. Ὀδυσ. Δ.

ⁿ See *Strabo*, Book I.

That, as was the Custom of the ancient *Greeks*, Sect. 9. he had gone a *privateering* into *Egypt*; where he was taken, and sold for a *Slave* °. He had told the *same* Tale more particularly to his Servant *Eumeus* before, and even specified the *precise Time* it takes to sail, with a favourable Gale, from *Crete* to the only *Egyptian* Port; (πεμπταίοι ιχόμεθα) in *five Days*.

WHEN *Antinoüs*, one of the Wooers, is displeased with *Ulysses's* Behaviour, the first Threat that offers to him, is, *to send him as a Slave to Egypt or Cyprus* p. And in his Hymn to *Bacchus*, the Poet repeats the *same two Places* as the Common Market for *Slaves*. He takes occasion to give a nice Description of the Pirates Method of scouring the Coast, from the Story of their having once seized upon *Bacchus*, as some noble Youth, for whom they expected an immense Ransom: After they had dragged the God aboard, he makes the Captain of the Crew say to the Steersman, (who was beginning to suspect that their Captive would prove troublesome, and was advising to let him go)

*Mind you the Wind, and hoist aloft the Sail;
Haul in your Tackle: We'll see to the Pris'ner;
He'll*

• "Ὅς (Ζεὺς) μ' ἄμα Ληϊστῆρσι πολυπλάγκτοισι ἀνῆκεν
ΑΙΓΥΠΤΟΝ δ' ἵεναι, δολιχὴν ὁδόν.—'Οδυσ. P.

p Be gone, says he,

Μὴ τάχα περὶ ΑΙΓΥΠΤΟΝ καὶ ΚΥΠΡΟΝ ἵδναι.
'Οδυσ. P.

Sect. 9. *He'll visit, as I judge, Egypt or Cyprus,
Or sail the Northern Seas : — Unless he tell
His Name and Quality, and Friend's Estate^a.*

As to the Country itself, the Poet has made his *Hero, Achilles*, (instructed perhaps by his Father, or by the wise *Chiron*^r) give a noble Description of the *Metropolis, THEBES*; and in the compass of a few Lines, has shewn its *Form*, its *Wealth*, and *Policy*^f. Nor is he less acquainted with the Nature of the *Egyptian Soil*, and the various Productions of that Land of Wonders^t. He could scarcely hear of the *Ethiopians* in any other place but *Egypt*; much less could he learn their *Situation*, and the *Division* of their Tribes^u; and less still, that they were among the ancientest of Nations, and the oldest and purest *Votaries of the Gods*^w.

THESE

^a Copied by *Ovid*, in his *Metamorph.* Lib. iii.

^r Pellusium, oppidum nobile, quod PELEUS, Achillis Pater dicitur condidisse. Ammian. Marcellin. Lib. xxii.

^f Iliad. I.

^t Odyss. Δ.

^u Αἰγυπλίη, τῇ πλεῖστα φέρεται ζείδωρος ἄρκεα
φαέρματα, πολλά μὲν ἐσθλά μεμνημένα, πολλά δὲ λυγρὰ.

Some of those I take to have been, the *Μύρον λεύκον Αἰγυπτίον* *εὐωδες*, so often mentioned by *Hippocrates*; the *Σάπνον μύρον*, in the same Author: It was an Extract of Lilies used by the Ladies, and retains the *Egyptian* or *Asiatic* Name, from *Susan*, a Lily. *Hippocrates* likewise mentions the *Ἀγρία Αἰγυπλίη*, the *Βόλβιον Αἰγυπτίον*, the *Βάλαν* *Αἰγυπτίος*, the *Αἰγυπλίη συπληνίη*, and even the *ΑΙΓΥΠΤΙΟΣ ΟΠΟΣ* itself. This last is thrown out by a various Reading, or rather a Conjecture; the more improbable, that in another Place, he prescribes the *ΟΠΟΣ ΜΗΚΩΝΟΣ*, and the *ΜΗΚΩΝΙΟΝ ΥΠΝΩΤΙΚΟΝ*.

^u Iliad. I.

^w Ibid.

THESE, *My Lord*, are some of the Presump- Sect. 9.
 tions of *Homer's* having been in *Egypt*, which
 are to be met with in his Works. They a-
 mount not perhaps to a strict Proof; but if sur-
 vey'd, as they stand in the *Author*, they carry
 a high Probability, and will possibly leave but
 little room for doubting, when we consider,
 that he sailed with MENTES, a *Merchant* and
Ship-master; and that no considerable Trade
 was carried on in *those days*, but with *Egypt*,
Phenicia, or *Cyprus*: They furnished the chief
Commodities then known; *Greece* at that time
 labouring under a great 'Αχρηματία *, as *Thu-*
cydides calls it, and having no Superfluities to
 barter; but fetching the little Wealth they had,
 and the Beginnings of their Arts, from these
 Fountains of Science and Government y.

Now

* Want of Goods or Merchandize.

y The *Greek* Historians have been all condemned by *Bochart*,
 a Man of very great Learning, for asserting, that the lower
Egypt was a Plain made out by the continual Congestion of the
 Slime, which their wonderful River swept along, in its Course
 thro' *Ethiopia* and the high Country. He has likewise chastised
Homer, who favours that Opinion in his Account of the Di-
 stance of the *Pharos* from the Land. He founds his own Opi-
 nion upon the small Alteration which the River has made upon
 the *Egyptian* Coast, for Two thousand Years and upwards:
 For it is so long since *Alexandria* was built, which still con-
 tinues a Sea-port Town: And he sees no Reason, why it
 should not be making constant Additions to the Land, if it had
 ever made any. But there is a Reason why that Effect of the
 River should cease. Where-ever the wide Communication of
 the Sea, and the Agitation that is frequent on the Main Ocean,
 is broken by the Intervention of *Promontories*, there Slime and
 Mud, and all the Dregs of a mighty River, fall to the ground,
 and settle; being neither driven by the Stream, now dissipated,
 nor tossed by the Waves: and the Slime thus settled, will receive

L

Additions,

Sect. 9.

Now if to so many Marks of *Homer's* being a Traveller, we join the Character given of him in *two* Words by a Man of the same Cast, in what he calls ΤΟ ΦΙΛΕΙΔΗΜΟΝ, ΚΑΙ ΤΟ ΦΙΛΕΚΔΗΜΟΝ ΤΟΥ ΠΟΙΗΤΟΥ ^z, *his Love of Knowledge and of Travelling*, we both increase the Probability of his having been in *Egypt*, and find a *Spectator* worthy of so august a Scene: Here he might see, “What the
 “utmost Stretch of *Human Policy* is able to
 “perform:” He might see *Riches, Pleasures,* and *Magnificence*, reconciled (as far as the Nature of things will allow) with *Safety* and *good Order*. Here was the noblest *Contrast*, and most instructive *Opposition*, that *any* Conjunction can offer to our View: He came from a Country where *Nature* governed; and went to another, where from the highest Atchievement to the smallest Action in Life, every thing was directed by *settled Rules*, and a *digested Policy* ^a.

HERE

Additions, as long as it is protected by such powerful Bulwarks, and no longer. The same River, if it find any Rocks at a small distance from its Mouth, will heap Earth upon them, form an Island, and continue to increase it, until it leave only Space sufficient for a free Egress to itself, and the natural Play of the Waves on either hand, as they are directed by the adjacent Shore. The Mouths of the *Ganges*, the *Euphrates*, the *Danube*; and nearer home, the *Mæander* and the *Po*, are all Proofs of what is asserted above.

^z Strabo, Geograph. Lib. i.

^a Οὐ γὰρ μόνον τὰ χρηματίζειν ἢ κείναι ἢν καὶ εὖ δεικνύμεθα, ἀλλὰ καὶ τὰ περιπαθεῖν, καὶ τὰ λουσασθαι, καὶ κοιμηθῆναι μετὰ τῆς γυναικὸς, καὶ καθύλα τὴν κατὰ τὸ βίον περὶ τοῦτον ἀπάντων.

Διοδ. Σικελ. Βιβλίοθ. α.

Their

HERE was a *People* so thoroughly moulded Sect. 9. to their Government, that *Education* seemed to have taken place of *Nature*; and by a Depth of Thought in the Legislature, was laid so *true*, and made to take such *bold* of the Passions, that it seem'd rather to *create* than *direct* them. This appeared long after *Homer's* days, in their Tenaciousness of their own Customs, under a frequent Change of Masters ^b, and their infecting all the Nations that learned their Religion or Politicks from them, with the same *Stubbornness* and *Bigotry*.

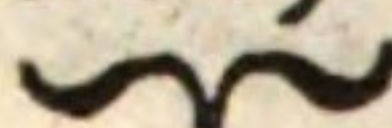
BUT when our Poet went down to *Egypt*, they had received no Shocks from the *Persian* or *Macedonian* Power: They were living in Peace and Splendour; flourishing in all the *Arts* they chose to encourage; revered for their Wisdom, and renowned in Arms. *Here* he might fill a capacious Mind, and satiate that Thirst of Knowledge, which is the Characteristick of the greatest Souls. In *Greece* he must have learned many *Allegories*, while he exercised his Profession; but here he would see their Source and Design: He would be instructed in the *Rise* and *Use* of the Doctrines he had imbibed: He would gain an Ease and Exact-

L 2

ness

Their very *Musick* and *Sculpture* was circumscribed by Law, and continued invariable, says *Plato*, for many Thousands of Years. Legum, Lib. ii.

^b *Ægyptii plerique subfusculi sunt et atrati, magisque mœstiores.——Controversi, et reposcenes acerrimi.——Nulla tormentorum vis inveniri adhuc potuit, quæ——invitum elicere potuit, ut nomen proprium dicat. Ammian. Marcellin. Lib. xxi.*

Sect. 9.  nefs in applying them, and be able to raise his *Moral* to that stupendous Height we so justly admire. For what might we not expect from the Affluence and Fire of his Imagery, when ranged and governed by a *Mind* now *Master* of the Subject?

I AM very sensible, that *Homer's Mythology* is but little understood; or, to express it better, is *little felt*: and for this reason, the Effects of his *Egyptian Education* are lost upon the greater part of his Readers. There are but few who consider his *Divine Persons* in any other Light, than as so many *groundless Fictions*, which he made at pleasure, and might employ indifferently; giving to *Neptune*, for instance, the Work done by *Apollo*, and introducing *Venus* to perform what he now ascribes to *Minerva*. But it is mere want of Perception. His Gods are all *natural Feelings of the several Powers of the Universe*: or, as the Bishop of *Thessalonica* calls them, “ ENNOION EYΓΕ-
 “ ΝΩΝ ΣΚΙΑΙ ΕΙΣΙΝ Η ΠΑΡΑΠΕΤΑΣΜΑΤΑ,
 “ *Shadowings, or Wrappers of noble Sentiments.*” They are not a Bundle of extravagant Stories; but the most delicate, and, at the same time, the most *majestick Method* of expressing the Effects of those natural Powers, which have the greatest Influence upon *our Bodies and Minds* c.

THERE

c Πᾶς δ' ὁ περὶ τῶν θεῶν λόγος ἀρχαίας ἱζητάζει δόξας καὶ μύ-
 θους, ἀνιπθόμενων τῶν παλαιῶν αἵς ἔιχον ENNOΙΑΣ ΦΥΣΙ-
 ΚΑΣ

THERE is scarcely a Page in *Homer's Poems*, Sect. 9. where we meet not with Proofs of this Assertion; and if we consider the Stroke it must have in Poetry, we shall find, that *here* is an Advantage for Description lost beyond retrieving: When to these *natural Sensations*, the Belief of *Sanctity* was joined, and the Apprehensions of a *Divine Presence* was filling the Mind, the Image would be *irresistible*, and raise such *Affections*, as best account for this Poet's being *deify'd* by the Ancients^d, and *doated* on by the Moderns.

IT MAY look odd to say, that even the *Ignorance* of these Ages contributed not a little to the Excellency of his Poems: But it was certainly so. The Gods were not called in doubt in those days; *Philosophers*, and speculative incredulous People had not sprung up, and decry'd Miracles and supernatural Stories; they rather made it their business to invent and propagate them, for the Good of Society, and the keeping Mankind in order:

L 3

Ex-

ΚΑΣ περὶ τῶν περὶ γυμνάτων, καὶ περὶ θέντων ἀπὸ τοῖς λόγοις τῶν
ΜΥΘΟΝ. ΣΤΡΑΒ. ΒΙΒ. Ι.

And the excellent *Vincenzo Gravina*: *Perloche gli antichi Poeti con un medesimo Colore, esprimevano sentimenti teologici, fisici e morali: Colle quali scienze, comprese in un solo corpo, vestito di maniere popolari, allargavano il campo ad alti e profondi Misteri.*

Della Ragion Poetica, Lib. i. § 8.

^d ΕΙ ΘΕΟΣ ΕΣΤΙΝ ΟΜΗΡΟΣ, ΕΝ ΑΘΑΝΑΤΟΙΣΙ ΣΕΒΕΣΘΩ,
ΕΙ Δ' ΑΥ ΜΗ ΘΕΟΣ ΕΣΤΙ, ΝΟΜΙΖΕΣΘΩ ΘΕΟΣ ΕΙΝΑΙ.

ΕΠΥΡΕΑΙ. ΒΙΒ. Δ.

Sect. 9. *Expedit esse Deos, & ut expedit, esse putemus:*

Dentur in antiquos Thura Merumque focos ^e.

By *this* means, here too, the Poet described from *Realities*; I mean, such things as had a double Weight, by being firmly believed, and generally received for *sacred Truths*: And he must have had a good *Faith*, or at least a *strong Feeling* of them himself, to be able to tell them with such Spirit and Complacency.

ONE of the wildest Stories in the whole *Iliad*, if taken literally, is in the very beginning of the fifteenth Book; where *Jupiter* reminds his Spouse, how, upon occasion of a former Quarrel, “He had fastened two Anvils to her
“Feet, and twisted a golden permanent Chain
“about her Arms; and so mounting her aloft,
“had hung her up between the Clouds and
“the Sky.” And yet this Legend was so well believed, “That in the Neighbourhood
“of *Troy* they shewed the two *Lumps of Iron*
“which had been hung about the Goddesses,
“and which *Jupiter* informs us he let fall
“there, in order to give future Ages a certain
“Proof of that memorable Transaction ^f.”

WOULD not *this* tempt one to conclude, that the *Commonalty* in all Ages is the *same*?
always

^e Ovid. de Arte Amandi, Lib. i.

^f ————— Μύδρες δ' ἐνὶ Τροίῃ

Κάββαλον, ὅφρα πέλοιτο καὶ ἐαυτομένοισι πυθέσθαι.

καὶ δεικνύνται, φασὶν, ὑπὸ τῷ περὶ Τροίαν, οἱ τοῖστοι Μύδρες,
ὅς ἀνωτέρω ἈΚΜΟΝΑΣ εἶπεν.

Εὐσταθ. εἰς τὴν Ο' Ραψωδ. Ἰλιάδ.

always ready to swallow a wondrous Tale, be Sect. 9. it ever so gross or senseless, and to believe a Metaphor in its literal Meaning. Our modern Sages are indeed widely different from the ancient: *They*, as I observed, employed their Wit in *composing* sacred Allegories, and their Authority & among the People in supporting them. They look'd upon them as the great *Bridle* of the Multitude, to whose Passions they knew it was necessary to speak, without pretending to govern them by *Reason* and *Philosophy*. But many of the *Moderns*, who would fain be thought wise, employ their Talents and Learning, such as they are, to very different Purposes.

BUT what Use soever may be made of it, it is certain that *Fiction* and *Lying* are inseparable from Poetry. This was the first Profession of the *Muses*; as they told *Hesiod* one day they appeared to him, while he fed his Lambs in a Vale of *Helicon*: “*Shepherd*, said “*they*,

L 4

Ἰδμεν

β *Plato* having first mentioned what he calls his ΤΟ ΟΝ αἰεὶ γένεσθαι δ' ἐκ ἑχού and Ο ΓΕΓΟΝΩΣ τε, καὶ ὄν, καὶ ΕΣΟΜΕΝΟΣ μόνου, with great Modesty adds, Περὶ δὲ τῶν ἄλλων δαιμόνων εἰπεῖν, καὶ γινώσκειν τὸ γένεσθαι ΜΕΙΖΟΝ ἢ καθ' ἡμᾶς. Πεισέον δὲ τοῖς εἰρηκόσιν ἐμπεροσθεν ΕΚΦΟΝΟΙΣ μὲν ΘΕΩΝ ἔσιν, ὡς ἔφασαν· σαφῶς δὲ περὶ τῶν αὐτῶν περὶ γένεσθαι εἰδῶσι. Ἀδύνατον ἔν τοις Θεῶν παισὶν ἀπρεῖν, καί περ ΑΝΕΥ τε εἰκότων καὶ ἀναγκαίων ἀποδείξεων λέγει, ἀλλ' ὡς δικαῖα φάσκουσιν ἀπαγγέλλειν, ΕΠΟΜΕΝΟΥΣ ΤΩ ΝΟΜΩ, ΠΙΣΕΥΤΕΟΝ.

Τίμαιος.

Sect. 9.



Ἰδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα :

Ἰδμεν, εὖτ' ἐδέλομεν, ἀληθεία μυθήσασθαι.

*'Tis ours false Tales to frame, resembling true ;
And ours, t' unfold the Truth itself to Men.*

“ Then they gave him a fair Rod, a Shoot
“ of verdant Laurel, breathed into him a di-
“ vine Song, and taught him to celebrate
“ things *past*, and things *to come*.”

ANOTHER Ancient, of a lofty Strain and unbounded Flight, has made a sort of *Apo-logy* for this part of his Profession : He has founded it upon the Nature of Mankind, of which he seems to have had the strongest and most forcible Perceptions of any Poet. It is in the Story of *Pelops* ; ——— ‘ the Love
‘ that *Neptune* bore him after he was taken
‘ out of the Kettle, where he had been boil-
‘ ed, and all the Pieces of his Body put to-
‘ gether, without losing a bit, save the Top
‘ of one Shoulder, which they made up with
‘ another of Ivory.’ Then most *naturally* he adds ^h, “ *Wonders are every where : and still,*
“ — *some way, — an artful Tale, — dress'd*
“ *up with various Lyes, beguiles the Thoughts*
“ *of mortal Men, and pleases more than Truth.*”

THE

Ἡ θεοὶ τὰ πολλὰ

καὶ πού τι καὶ βροτῶν φρένα,

ὑπὲρ τ' ἀληθείᾳ λόγον,

δειδαυμένοι ψεύδεσι ποικίλοις

ἑξαπατῶντι ΜΥΘΟΙ.

Πινδαρος Ὀλυμπ. Α.

THE eloquent Attic Moralift is of the same Sect. 9. Opinion: “ *Those*, says the Orator ⁱ, who would
“ write or paint any thing agreeable to the
“ *Vulgar*, should not chuse the most profit-
“ able, but the most fabulous Subjects. For
“ this reason, *Homer*, in his *Epic*, and the
“ Inventers of *Tragedy*, deserve our Admi-
“ ration. They observed this original Biass
“ in Mankind, and have adapted their *Poe-*
“ *try* to it. *Homer* has wrapt up the Wars
“ and Conflicts of the *Heroes* in Fable; and
“ the Tragedians, in the publick Games,
“ entertain us with the same Fables, by Ge-
“ sture and Action.”

IT was indeed a very extraordinary Pro-
ject of our ingenious Countryman, *To write*
an Epic Poem, without mixing Allegory, or
allowing the smallest Fiction throughout the
Composure. It was like lopping off a Man’s
Limb, and then putting him upon running
Races; tho’ it must be owned, that the Per-
formance ^k shews with what Ability he could
have acquitted himself, had he been sound and
entire.

BUT WE have at present so little Fiction,
and so much Poetry, that it will not be amiss
to hear, among the rest, *Socrates’s* Sense of the
matter. He had been often commanded in
his Sleep, to apply himself to *Musick*: At first,
he

ⁱ Ἰσοκράτης πρὸς Νικοκλέα.

^k Sir W. Davenant’s GONDIBERT.

Sect. 9. he understood the Admonition as if it related to *Philosophy*; That being, in his Opinion, the truest Harmony, which consisted in the *Numbers and Measures of Life*. But at last, being in Prison, he bethought himself, that it was safest for him to apply to the common Poetry. Wherefore he first set about composing an Hymn to *Apollo*, whose Feast was then celebrating: But upon a little farther Reflection, "That a Poet, if he would be really such, must make, and feign, and not just write *Discourses in Metre*¹;" and having no Talent at *Allegory* himself, he took the first Fable he remembered of *Esop's*, and put it in Verse.

THERE is not a Circumstance of this little Story, which affords not a Maxim to a Poet. But it seems strange, that a Man so capable and quick-sighted in Characters, and so great a Master of Irony as *Socrates*, should have no Genius for Musick^m, and be barren in *Mythology*. I believe he *reasoned* too much; was apt to canvass his Fancies, and not be indulgent enough to his *Imagination*, which is the prime Faculty of a Mythologist. It is this, that distinguishes the *real Poet*; and one Stroke of its *plastick Power* discovers him more, than the greatest Magnificence of Words, and Pomp of Description.

WE

¹ Ἐννοήσας ὅτι ἡ Ποιητὴν δέοι, ἔτι περ μέλλοι ποιητὴς εἶναι, ποιῆν μῦθους, ἀλλ' οὐ λόγους.

Πλάτωνος Φαίδων.

^m Plato, Πολιτείας Γ.

WE are told by the Author of the beautiful Essay upon the Pleasures of the Imaginationⁿ, “That Mankind receive more Delight
 “from the *Fancy* than from the *Understand-*
 “*ing.*” Few are capable of Pleasures purely intellectual; and every Creature is capable of being pleased or disquieted in some degree by the *Fancy*. Hence, plain naked Truth is either not perceived, or soon disrelished. But the Man who can give his Ideas *Life* and *Colouring*, and render the subtil Relations and mutual Influences of natural Causes sensible and striking; who can bestow upon them a *human Appearance*, and then weave them into a strange and passionate Story; to *him* we listen with Wonder, and greedily learn his soothing Tale. We find a pleasure in comparing it with the *Truth* which it covers, and in considering the Resemblance it bears to the several Parts of the *Allegory*.

ORPHEUS had never been said to have charmed the wildest Beasts of the Woods, and to have made the rigid Oaks keep time to his Numbers, had he simply told the Import of his Song: Had he acquainted his savage Audience, “that *Time* and *Space* were the
 “ancientest of things; that they had brought
 “forth many wild and strange Productions,
 “arising from the jarring Natures and un-
 “couth Combinations of the various *Seeds of*
 “*Being*;

ⁿ *Spectator*, Numb. 411.

Sect. 9.



“ *Being* ; but at length, in *Time*, the Hea-
 “ vens appeared, with the Air, the Earth,
 “ and Seas ; which were the last of Things,
 “ TIME having neither been able to destroy
 “ them (as it had done its former Productions)
 “ nor to make additions to them, and bring
 “ forth the like.” Such Doctrine as this had
 found no admission into the Minds, nor wel-
 come from the Fancy of the uncultivated Crowd :
 They could receive little Pleasure from the Nar-
 ration, and be impressed with no Reverence
 for the Subject.

BUT WHEN, after striking his *Lyre*, and
 softening every ruder Thought, he took up an-
 other Strain, and began to unfold the ancient
 Reign of *hoary Saturn*, the Marvels of the *Golden*
Age, and the strange Relation of his *Progeny* ;
 “ How the old Monarch was married to *Ops*
 “ or *Rhea*, and had by her many Children ;
 “ *These* the cruel Father himself devoured soon
 “ after they were born ; until at length she
 “ brought forth *Jupiter* and *Juno*, *Ceres* and
 “ *Neptune*, who rebelled against their voracious
 “ Parent, made the beneficent *Jupiter* King,
 “ and deprived *Saturn* for ever, both of the
 “ Power to destroy his new Offspring, or yet
 “ to beget any more :” It was then that the
 stubborn Multitude opened their Hearts to the
 wondrous Tale ; and with a pleasing Amaze-
 ment received his Sayings : They conceived a
 high Reverence for their Teacher, and were
 struck

struck with an Awe and Dread of the Deities Sect. 9.
which he sung.

I AM under a necessity of having recourse to Examples, because the Subject is of a nature so ticklish and delicate, as not to admit of a direct Definition: For if ever the *Je ne sçais quoi* was rightly applied, it is to the *Powers* of Mythology, and the *Faculty* that produces it. To go about to describe it, would be like attempting to define *Inspiration*, or that *Glow of Fancy* and *Effusion of Soul*, which a Poet feels while in his *Fit*; A Sensation so strong, that they express it only by Exclamations, Adjurings, and Rapture!

*Auditis? An me ludit amabilis
Insania? Audire & videor pios
Errare per Lucos, amœnæ
Quas & Aquæ subeunt & Auræ!*

WHEN a Favourite of the Muses is in this condition, *Nature* appears in her gayest Dress; The noblest Objects come in view; They turn out their beauteous Sides; He sees their various Positions, and stays for nothing but *Resemblance* to join them together. The Torrent of the Poetick Passion is too rapid to suffer *Consideration*, and drawing of Consequences: If the Images are but strong, and have a happy Collusion, the Mind joins them together with inconceivable Avidity, and feels the Joy of the Discharge,

Sect. 9. charge, like throwing off a Burthen, or Deliverance from a Pressure^o.

BUT at the same time, this *Force* and *Collusion* of Imagery is susceptible of very different Meanings, and may be viewed in various, and even *opposite* Lights: It often takes its rise from a Likeness which hardly occurs to a cool Imagination; and which we are apt to take for downright Nonsense, when we are able to find no Connexion between the strange Comparison and its intended Object. It is, in reality, the next thing to *Madness*; obscure and ambiguous, with intermixed Flashes of Truth, and Intervals of Sense and Design^p. There is *Lycophron's CASSANDRA*, for instance; an admirable Imitation of a *Prophe-tick Fury*, which is not so obscure for being a *Prediction* (having, like other Heathen Prophecies^q, foretold things that had fallen out before it was wrote): But it is clouded by the dark Manner of hinting at *Men* and *Things*, in such Resemblances and Allusions, as render

- At Phœbi nondum patiens, immanis in Antro
Bacchatur Vates; magnum si pectore possit
Excussisse Deum. Tanto magis ille fatigat
Os rabidum, fera Corda domans, fingitque premendo.

Virgil. *Æneid*. Lib. vi.

ῥ' Ἐστὶ δὲ φύσει ἡ Ποιητικὴ ἢ σύμπασα ἀνιῆμα τῶδης, καὶ ἐ τὰ περισπῶντες ἀνδρὲς ἴναιται. Ἐπὶ δὲ πρὸς τὸ φύσει ποιητικὴ εἶναι, ὅταν λάβεται ἀνδρὲς φθονερεῖ τε, καὶ μὴ βυλομένεσσι ἡμῖν ἐνδεικνύσθαι, ἀλλ' ἀποκρύπτειν ὅτι μάλιστα τὴν ἑαυτῆς σοφίαν, ὑπερφυῶς δὲ τὸ χρῆμα ὡς δύσγνωστον φαίνεται, ὃ πὶ ποτὲ νοῦσι ἔχασθ' αὐτῶν. Πλάτων. *Ἀλκιβιάδης*. β.

^q See *Aristotle's Rhetor*. Lib. iii. § 17. of *Epimenides*.

render it one continued Train of *wild and da-* Sect. 9.
ring Metaphor. 

BUT it is time, *My Lord*, to look back, and remember that we are treading upon *enchanted Ground*; for so is every Inch that belongs to the Poets: And as we have lately been informed of certain Countries where every thing in Nature is *reversed*, it is exactly the Case here, where a little Folly is preferable to the deepest Wisdom, and Persons of cool Sense are incapable of the highest Honours: Nor have the *Possessed* any cause to complain, while they may comfort themselves that they are not without Company; and those of the most eminent of Mankind. “*That there is* “ a Grain of Folly incident to *Great Minds*,” is an Observation not entirely confined to *Poetry*; but extending itself to Persons that excel in every Art and Character of Life: The same Flow of Spirits, and Energy of Thought, which enable them to excel in Science, and reach the *Heights* of their Profession, hurrying them often beyond the *common Measures* of ordinary Life; by which alone the Vulgar judge of Wisdom and Folly. In *natural Knowledge* it makes a *Democritus* or an *Archimedes*, who were sometimes thought a little crazy by their Countrymen. But when it was applied to what *They* thought *divine Matters*, it assumed a more venerable Habit and severer Mien: It then required *Submission* and Obe-

Sect. 9. *Obedience* ^r: Yet still, it preserved something of the Air and Look of the original Passion; something of the *ecstatick Manner* of an agitated Mind. This is so true, that those who were inclined to falsify the Character, and wanted to pass themselves upon Mankind for the truly inspired, were obliged to adopt likewise the *Appearance*, and affect a maddish Behaviour, to give a Sanction to the *Cheat*^s.

WHAT may be the *Appearances*, or Aspects of Things natural or divine, which have the virtue thus to shake our Frame, and raise such a Commotion in the Soul, I will not so much as enquire: The Search, I should suspect, would be fruitless, if not *irreverent* ^t: It would be like prying into the Author of *Fairy-Favours*, which deprives the curious Enquirer of his present Enjoyment, while the *courted Phantom* mocks his eager Grasp, or presents him with a
Turf,

^s Sic fieri jubet ipse *Deus*; sic magna Sacerdos
Est mihi *divino* vaticinata Sono:

Hæc ubi Bellonæ motu est agitata, nec acrem
Flammam, non *amens* verbera torta timet.

Ipsa bipenne suos cædit violenta lacertos,

Sanguineque effuso spargit inulta Deam:

Statque latus præfixa verû, stat saucia pectus,

Et canit eventus quos Dea magna monet.

Alb. Tibul. Eleg. 1, 6.

^r ——— Bona pars non Ungues ponere curat,

Non Barbam; secreta petit loca, Balnea vitat;

Nanciscetur enim pretium nomenque *Poetæ*, &c.

Horat. de Arte Poet.

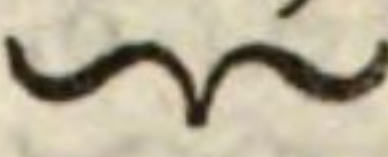
^t καθόλου μὲν γὰρ ἐν ταῖς ἱστορικαίαις ΜΥΘΟΛΟΓΙΑΙΣ ἐκ παντὸς τρόπου πικρῶς τὴν ἀλήθειαν ἐξετάσειον.

Διοδ. Σικελ. Βιβλ. δ.

Turf, or Stone, instead of a Goddess. The Sect. 9.
 Objects, they say, of this Passion, discover
 themselves, like a *coy Beauty* ^u, but by halves ;
 it is well if you obtain a Side-Glance, or a
 passing Smile: They cannot bear to be stared
 at, and far less to be criticized, and taken to
 pieces: It is unlawful to doubt of their Charms,
 and the ready way to elude their Force, and
 rob ourselves of the delightful Astonishment.
 But thus far perhaps we may presume to carry
 our Enquiry without offence, and venture to
 say, *That* the original Cause of this Passion
 must be some *wondrous sublime thing*, since it
 produces such admired Effects; Its Dictates, in
 many places, are received with profound Sub-
 mission, and the Persons touched with it are
 held in high veneration.

MODERN *History* informs us of certain
 Countries, where they pay a devout Regard
 to *mad People*. They look upon them as fa-
 voured with some *nearer Aspects* of heavenly
 things than are allowed to other Men, and
 as having somewhat about them *sacred* and
divine. As I do not pretend to account for
 this strange Opinion, I can only as it were
 guess, by parallel Cases, what may be the Rea-
 son of it: And without looking so far back as
 the *prophetic Sibyls*, or the truth-telling, but
 disregarded *Cassandra*, we find abundance of
 Examples

^u *Non copri sue Bellezze, e non l' espose.* Tasso.

Sect. 9.  Examples in later Antiquity, of the Deference paid to the Ecstatick Race. The ancient *Greeks* have expressed the Sense they had of their Condition, by the very Name they gave them ^w: From its Origin we know how inseparable they thought the Symptoms of *Mythology* and *Madness*. They saw the Persons under either Passion, neither looking nor speaking like *other Mortals*: They were amazed at their Change of *Voice* and *Feature*; and could not persuade themselves, but that they must be actuated by some higher *Genius* than was competent to Mankind.

BUT it was not only the *Appearance* that struck them; They were led into the same way of thinking, by the imagined *Effects* of this Passion. Some of the Proficients in it, they thought capable to inform them of the *Will of Heaven*, and describe the Deeds of Heaven-born Heroes; Others of them, to foretell what would happen *on Earth*; and easily inferred the Sacredness of the Cause from its wonderful and beneficent Influence. They were not able to imagine that mere Humanity could penetrate into the Depths of Futurity, or unravel that Combination of Causes, which they called *Chance*: Their acuteſt Observers could discover no Path to guide them thro' the *Abyſs of Ages*, to the Fates of Families and Nations latent in the Womb

Womb of Time^x: Of course therefore, they Sect. 9.
 admired the darkeſt Hint given by an *Oracle*,
 and received the moſt diſtant Notice of an ap-
 proaching Event, as a Meſſage from *Heaven*.

“ We reap, ſays the Philoſopher, notable Ad-
 “ vantages from *Madneſs*, which comes to us
 “ as a Gift of the Gods. There is, for in-
 “ ſtance, the Prophetes of *Delphi*, and the
 “ Prietteſſes of *Dodona*, who in their Mad-
 “ neſs have done great and ſignal Services to
 “ *Greece*, both of a publick and private na-
 “ ture, but little or nothing *when in their*
 “ *Wits*. It would be tedious to enter upon
 “ the Story of the *Sibyls*, or tell of many
 “ others, who, under the Power of a furious
 “ divining Spirit, have forewarned numbers
 “ of People of things that were to come. At
 “ times there fall upon certain Families ſome
 “ cruel Diſtempers, or other ſevere Affliction,
 “ to puniſh them for the Crimes of their
 “ Progenitors; but if any one of them is
 “ ſeized with this *ecſtatick Spirit*, and begin
 “ to *propheſy*, a Cure is found: They fly to
 “ Prayers and Holy Ceremonies, and light
 “ upon certain expiatory and myſtick Rites
 “ which free the Perſon thus inſpired, and
 “ is a ſtanding Remedy in all ſuch Caſes to
 “ Poſterity.

M 2

“ BUT

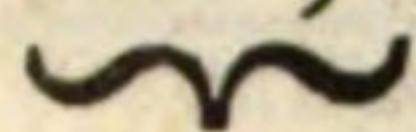
^x Πρήματα ἀπρήκτε χαλεπώτατον ὅτι τελευτῶ
 Γινῶναι, ὅπως μέλλει τὸ τοῦ Θεοῦ τέλος.

“ Ορσυν γὰρ τέλειται· πρὸ δὲ τῶ μέλλοντος ἔσεσθαι

“ Οὐ ζῶντα θνητῆς πέρας ἀμνηχανίης.

ΘΕΟΓΝ. ΓΝΩΜΑΙ.

Sect. 9.



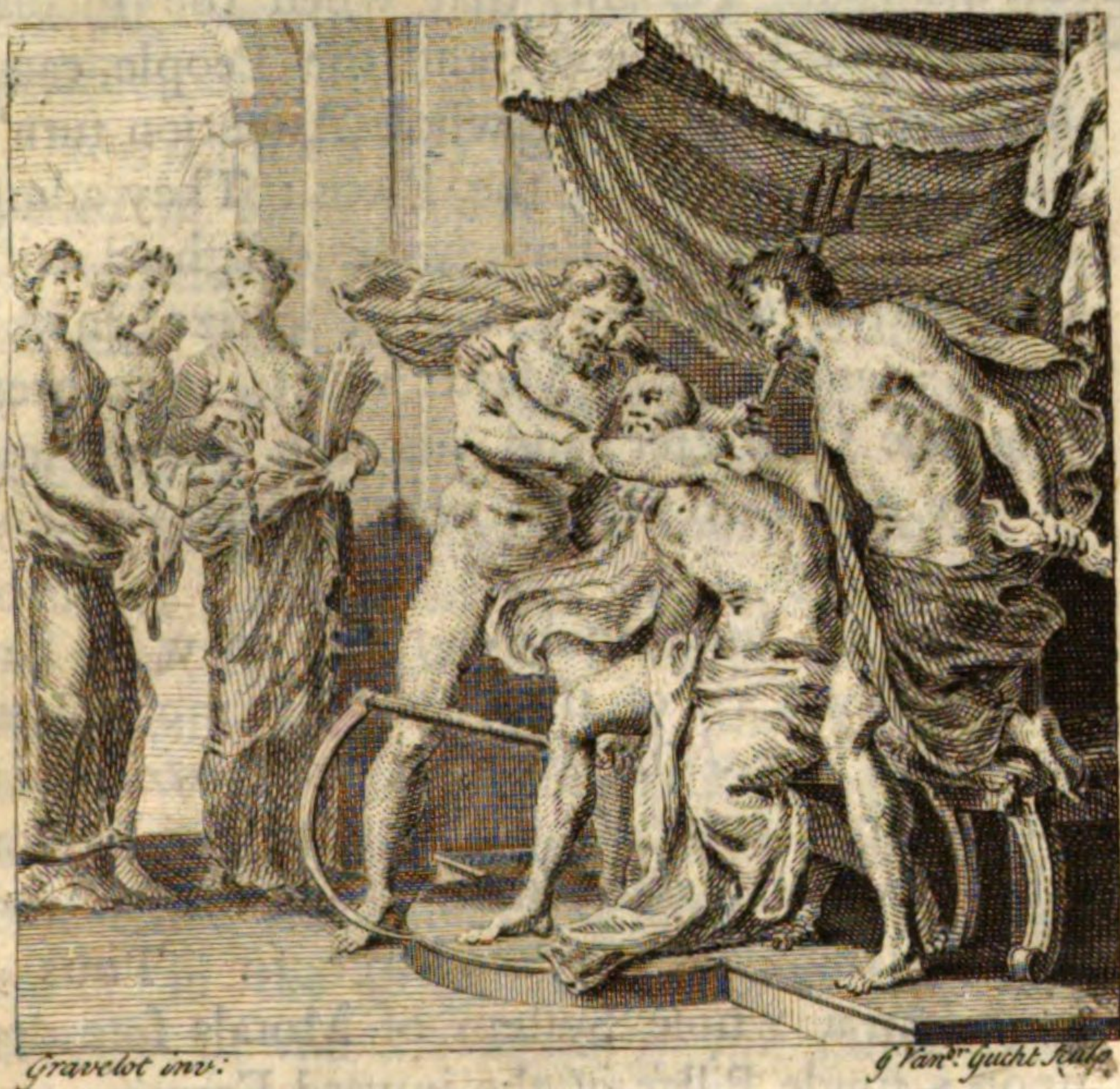
“ B U T the most *beautiful Madness*, and
 “ amiable Possession, is, when the *Love* of the
 “ *Muses* seizes upon a soft and susceptible
 “ Mind: It is then that it exalts the Soul,
 “ and throwing it into Ecstasies, makes it
 “ break forth in *Hymns* and *Songs*, or other
 “ Strains of Poesy, and at once celebrate the
 “ high Atchievements of ancient Times, and
 “ instruct the Generations to come. This is
 “ so certain, that whoever he be that pretends
 “ to the *Favours* of the *Muse*, without parta-
 “ king of this Madness, from an Opinion per-
 “ haps, *That Art alone is sufficient to make a*
 “ *Poet*, he may assure himself that he will *fail*
 “ in his *Character*; his Work will be lame;
 “ and while the Productions of the *inspired*
 “ *ecstatick Train* are read and admired, his
 “ *sober Performance* will sink in Oblivion y.”

LET us acquiesce in this Sentence, *My Lord*,
 in so far as it regards Poetry; and after a fruit-
 less Attempt or two, get loose at last from an
infectious Subject.

† *Plato in Phædro.*



S E C T.



S E C T. X.

I HAVE somewhere read of a famous Painter, Sect. 10. who, to give proof of his Art, had painted a *sleeping Satyr* ; that after the first Design was finished, he began to think it might be proper to diversify and enliven it, with the addition of a Country Boy standing aside and gazing at the Creature, as if afraid to awake him. He tried it; and expressed so happily the Curiosity and Wonder in the innocent Face

Sect. 10. of the young Peasant, that when the Picture
 ~~~~~ was exposed to view, and the People came flocking to see it, their whole Attention turn'd upon the Adjunct of the Piece : They admired the wondering Boy, were delighted with the native Simplicity and Surprize in his Look ; and all the Master's Art, in expressing the Character and uncouth Proportions of the *principal Figure*, was over-look'd and thrown away.

I MAKE little doubt but this may be frequently the Case of those who attempt to design after *moral Originals*, as well as *natural ones*. They enter so deeply into *one* Passion or Bias of *Humanity*, that, to use the Painters Phrase, they quite *over-charge it*. Thus I have seen a whole System of Morals founded upon a single Pillar of the inward Frame ; and the entire Conduct of Life, and all Characters in it, accounted for, sometimes from *Superstition*, sometimes from *Pride*, and most commonly from *Interest*. They forget how *various* a Creature it is they are painting ; how many Springs and Weights, nicely adjusted and balanced, enter into the Movement, and require a *just* Allowance to be made to their several *Clogs* and *Impulses*, e'er you can define its Operation and Effects. But few of them are willing to acknowledge so much ; and, like the honest Painter, go and dash out the *superfluous* Boy, how beautiful soever in him-



himself, because he eclipses the principal Re-  
presentation. Sect. 10.

WHETHER any such Enormity has happened in some Step or other of this Enquiry, or whether it would be worth while to lop off the Excrescence, if it prove troublesome, I submit to your Lordship's Determination. All I wish for, is a short *Demur* in the Sentence, until we regain a *cooler* Temper to conduct us to the end of our Search, and to teach us, What *Use* is to be made of the *mad mythological Vein*? A chief Part of *Homer's* Works cannot be understood without some Knowledge of its Nature and Origin, nor tasted without a Consciousness of his Dexterity in the Application. Even the lively Author of the *Dialogues of the Dead*, with all his Penetration, has put it as a Maxim in the Mouth of the Poet, "That as it is  
" the best way to *prophecy* of distant things,  
" and wait for *Events* to fulfil it; So in *Po-*  
" *etry*, there is nothing like sending forth  
" a *Fable* into the World, in hopes that some  
" time or other it may stumble upon an  
" *Allegory*."

MYTHOLOGY, taken in the largest Sense, must be distinguished into two sorts: The one *abstracted* and *cool*; the Result of great Search and Science: " Being a Com-  
" parison of the Harmony and Discord, the  
" Resemblance and Dissimilitude of the Powers



Sect. 10. “and Parts of the *Universe*.” It often consists of their finest *Proportions* and hidden *Appetitudes* set together, and personated by a *Being* acting like a *Mortal*. “The other, sudden and flashy ; rapid Feelings, and Starts of a Passion not in our power.” The first of these may be called *artificial*, and the second *natural* Mythology ; the one is a Science, and may be learned ; the other is the Faculty that for the most part, if not always, invents and expresses it. This last cannot be learned ; but like other natural Powers, admits of *Culture* and *Improvement*. “The Use I would make of such a Division is to observe, That *Homer* had the happiest Opportunities the World could give, to *acquire* the one, and *improve* the other.”

IT IS but calling to mind his Climate and Parentage, his Education and Business, to be persuaded of the fair Chance he had for a *noble Capacity* and a proportioned *Culture*. They conspired to bless him with so powerful an Influence, that the sagacious *Democritus*, struck with admiration of his *Genius*, and its Effects, said in a happily invented word, *That it approached to Divinity* <sup>a</sup>. And as for *acquired* Knowledge in the *mythological* way, had he been to range over the Globe, He could have pitched upon no Country, in any Age before

or

<sup>a</sup> Ομνὲς φῦσεωσιν λαχὼν θεαζομένης.

Διων. Ἀόρως εἴ.



or since, so proper for his Instruction as the Sect. 10.  
*then Kingdom of Egypt.*

IN EGYPT he might learn their Doctrine concerning the *Origin* of Things; He wou'd be informed of the *Antiquity* of PAN and the *Inventions* of THOTH: He wou'd hear their Statute-Songs and legal Hymns, handed down for thousands of Years, and containing the Principles of their primitive *Theology*: The Nature of the *Elements*, the Influences of the *Planets*, the Course of the *Year*, and Instincts of *Animals*. How attentively would he listen to the *Songs* of their *Goddeſs*? — the Compositions of the beneficent ISIS<sup>b</sup>; who, while on Earth, condescended thus to employ the *Muses*, and prescribe the *Form* in which she would be worshipped after she was gone? These he would imbibe; and like some young *Druid* come over from *Gaul* to study under the *British Priests*, the senior Doctors of their oral Mysteries, He wou'd return to his Country *fully instructed*, and a Master in their *emblematical Mythology*.

NEVER was there a People so addicted to *Metaphor* and *Allusion*: Their very *Method of Writing* or *Sacred Sculpture*, was a complete and standing System of *natural Simile's*. “ It  
 “ was an immense Collection of all the *Re-*  
 “ *lations*, and analogous Circumstances, they  
 “ could

<sup>b</sup> Ἐκεῖ φασὶ, τὰ τὸν πολὺν χρόνον σιωσμένα χρόνον μέλη, τῆς  
 ΉΣΙΔΟΣ ποιήματα γέγονεαι. Πλάτωνος Νόμων. β.



Sect. 10. “ could find in a long course of Observa-  
 “ tion, between *human* Affairs, and the Na-  
 “ ture and Make of *Birds, Beasts, Fishes, Rep-*  
 “ *tiles, Insects,* or whatever animated or in-  
 “ animated thing they imagined most conso-  
 “ nant in its *Manners* and *Oeconomy* to what  
 “ they wanted to represent.”

THUS when they would signify a *dutiful Child*, they painted a *Stork*; because that Bird, as they fancied, being fed by its Dam, and taught to fly, never afterwards leaves her, but accompanies and tends her until she die of old Age. When they had a mind to represent a Woman that had been *once* with Child, they painted a *Lioness*; because they believed that Animal to conceive but once. When they designed to paint a Man universally *bated* and *shunned*, they drew an *Eel*, which is found in company with no other Fish.

THEY HAD likewise a singular way of expressing *abstracted* Ideas; such as *Pleasure* and *Pain, Impossibility, Antiquity, Happiness,* and the like. Thus, to express *Pleasure*, they painted the Number *Sixteen*, which they looked upon as the Year of Life when Mankind is capable of *mutual Enjoyment*. For an *Impossibility*, they delineated *two Feet* walking upon Water; and to denote any thing very ancient, they painted a Bundle of their *Papyrus*, a Plant which they thought the *first Food* of Mortals, before the Invention of Corn, or  
 eating



eating of Flesh. Sometimes their Characters Sect. 10. did not only contain a simple Expression of a Fact, or the Manner of it, but likewise exhibited the *Reasons* and *Cause*; especially if it was a *natural Appearance* that happened in their Country, or any thing relating to the Division of *Time*, or the Revolutions of the *Heavenly Bodies*.

THUS, in order to explain the *Overflowing* of the *Nile*, they first painted a *Lion*; because the Inundation of *Egypt* happens constantly in *June*, when the Sun is in that *Sign* of the *Zodiack*. Under him stood three *Water-Vessels*; and the Figure of a *Heart* with a *Tongue*, in the midst of them. The three *Urns*, neither more nor less in number, denoted the *three Causes*, as they conceived, concurring in the Production of the *Phenomenon*. One they ascribed to the *Soil* of *Egypt*; of such a nature, they said, as to generate Moisture in itself: The second stood for the Influence of the *Ocean*, whose Waves, according to *Thales*, were then impelled into the River's Mouth by the *Etesian* Winds: though that Part assigned to the Ocean may rather favour the *Opinion* of *Euthymenes*, " That the *Nile* takes its rise from  
 " the *Atlantic*, and yearly overflows *its Banks*,  
 " at the Season when these Winds beat upon  
 " the Coast, and drive a greater quantity of  
 " Water into the mouth of the Cavern that  
 " feeds



Sect. 10. “ feeds it <sup>c</sup>.” The third *Urn* expressed the true Cause of the annual Deluge; the prodigious *Rains* that fall about that time in the Southern Parts of *Ethiopia*, and are gathered by a large Circuit of Mountains into the Bason or Lake, where the *Nile* has its Origin. These make it swell above its Banks, and lay the *Lower Egypt* under water for three Months in the Year <sup>d</sup>.

THE *Heart* was an Emblem of the *Nile* itself, as it gave Life and Motion to *Egypt*, in the same manner as the other does to the *Human Body*: And the annexed Tongue represented *Humidity*, the great Cause of their Happiness; and according to them and their Scholars <sup>e</sup>, the *first* constituent Principle of *Being*.

THESE, *My Lord*, are a few Examples of the *enigmatical* Humour of the *Egyptians*. I could with pleasure add to them, both for the Curiosity of what they contain, and because they abound with *Imagery*, and fill the Mind with more Sensations than any other kind of Writing. I could run over the surprising Resemblance they found between the

*Sun*

<sup>c</sup> Navigavi Atlanticum mare: Inde Nilus fluit, major quam diu Etesiae tempus observant: tunc enim ejicitur mare instantibus ventis. Cum resederint, & pelagus conquiescit; minorque discedenti inde vis Nilo est. Cæterum dulcis maris sapor, & similes niloticis Belluæ.

Euthym. Massiliens. apud Senecam. Nat. Quæst. Lib. iv. § 2.

<sup>d</sup> ὨΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ ἹΕΡΟΓΛΥΦΙΚΑ.

<sup>e</sup> *Thales*, and the *Ionick School*.

Βιβ. α. κεφ. 13.



Sun and a puny *Insect*, the common BEETLE, Sect. 10. in its Generation, Instinct, and Parts. I could relate the Sympathy they observed between the *Moon* at her Change, and their *Cynocephalus* or APE; an Animal, as they said, designed by Nature for a *sacred Symbol*, in so far as it comes into the World *circumcised like an Egyptian Priest*: And from these and such like, we might explain a part of the Reason of their monstrous Statues, and *Baboon-Worship* <sup>f</sup>. But an Apprehension stops me, lest it be said, That all this while I am but indulging a Conjecture, and pleasing myself with an imaginary Scheme; “ That *Homer* “ never learned the *Egyptian Mythology*, nei- “ ther does it appear, that he knew the Grounds “ of their Religion.”

THE *Argument* of the greatest weight to prove that He did, is taken first from the *Allegories* that are found in his Writings. They contain the same *Doctrine* and *Theogony* as we

<sup>f</sup> The Opinion which the wise and learned *Plutarch* entertained of their Rites and religious Ceremonies, is something singular. Οὐδὲν γὰρ ἄλογον, οὐδὲ μυθῶδες, οὐδὲ ὑπὸ δεισιδαιμονίας (ὥσπερ ἔνιοι νομίζουσι) ἐσχατεροῖσι χεῖροσιν ἱεροῦργίαις· ἀλλὰ τὰ μὲν ἠθικάς ἔχοντα καὶ χρησιώδεις αἰτίας, τὰ δ’ ἢ ἀμοιβὰ κομψότητι· ἱστορικῆς ἢ φυσικῆς ἐστίν· And the very Example he subjoins is, ὁῖον τὸ περὶ Κρομμύου, the Regard they pay to the *Onion*. “ The Egyptians, “ says he, have inserted nothing into their Worship with- “ out a Reason, nothing merely *fabulous*, nothing *superstitious*, “ (as many suppose); but their Institutions have either a Re- “ spect to *Morals*, or to something *useful* in *Life*; and many “ of them bear a beautiful Resemblance of some *Fact* in *History*, “ or of some *Appearances* in *Nature*.”

ΠΛΑΤ. ΠΕΡΙ ἸΣΙΔΟΥΣ καὶ ὈΣΙΡΙΔΟΥΣ.



Sect. 10. we are well assured was delivered by *Orpheus*; and in the same *veiled* and *mystick* manner: So that with the same certainty as we can say, such a Man is a *Stoick*, another an *Epicurean*, and another a *Sceptick*, we can affirm that *Homer* is an *Egyptian Mythologist*. We immediately suspect a Man to be a Disciple of a particular *Sect*, and instructed in this or the other *School*, from his way of writing, and using the Terms peculiar to that *Sect*. But if we find him building likewise upon the same *Principles*, and delivering the same *Maxims*, we no longer doubt of his *Preceptor*.

THE *Egyptian* Religion and Doctrines, were settled in the southern Parts of *Greece*, by *Danaus* and his Posterity. Afterwards *Orpheus*, *Musæus*, *Melampus*, and their Successors, spread them over all the Country. *Homer*, who came after them, made no change upon those Rites and Opinions: And yet we find his Writings appealed to, as the Standard of their private *Belief*, and grand Directory of *publick Worship*. Is not this the same as to say,  
 “ That *Homer’s* Poetry contains the same Prin-  
 “ ciples and Precepts with those of the *Egyptian*  
 “ *Theologue*, and was the perfectest Col-  
 “ lection of them the *Grecians* had in *Wri-*  
 “ *ting* ?” Nor are there wanting other Proofs, not only of our Poet’s following the general Doctrine of the *Egyptians*, and of the *Grecian*  
 Law-



Law-giver their Scholar, but plainly borrow-  
 ing *Images* and *Descriptions* from him, and  
 inserting them in his Poetry: Especially if  
 your Lordship will take it upon the Word of  
 the early *Fathers* of our Church, it will be  
 easy to make out nothing less than downright  
*Plagiarism*.

“HOMER, says one of them, stretch-  
 ing his Privilege as a Poet, and from an  
 Emulation of the Glory which *Orpheus* had  
 acquired, mystically introduces a *Plurality*  
 of Gods, that he might not appear to dis-  
 sent from the other's Poetry. He has copied  
 him so close, that the Resemblance appears  
 in the very first Line of his Works: Or-  
 pheus having begun his Poem with

MHNIN AEIDAE ΘΕΑ ΔΗΜΗΤΕΡΟΣ ΑΓΛΑΟΚΑΡΠΟΥ;

*Homer copies*

MHNIN AEIDAE ΘΕΑ ΠΗΛΗΙΑΔΕΩ ΑΧΙΛΛΗΣ:

“choosing rather to offend in the Measure of  
 his Verse, than to be the first that made  
 mention of the Name of the Gods.”

ANOTHER primitive Writer<sup>h</sup> hath re-  
 corded several Instances of his borrowing large-  
 ly both from *Orpheus* and *Musæus*. He in-  
 forms us, that *Orpheus* having said a very harsh  
 thing of the fair Sex,

Ως

<sup>g</sup> Justin Martyr.

<sup>h</sup> Clemens Alexandrin. Stromat. viii.



Sect. 10. Ὡς ἔκινότερον ἦν, καὶ ῥίγιον ἄλλο γυναικός,

*Nothing so fierce and impudent as Woman :*

*Homer* had just changed a Word, and said,

Ὡς ἔκ αἰνότερον καὶ κινότερον ἄλλο γυναικός.

*Nothing so dire and impudent as Woman.*

And that as *Musæus* first employed the beautiful and just Comparison of the growth and decay of the Leaves of Trees, to express the *transitory State* of Mortals, *Homer* had but transcribed it in the sixth *Iliad*, “ That as  
“ the Wind strewed the Leaves upon the  
“ ground, and the sprouting Wood sent  
“ forth others at the approach of Spring ; so  
“ one Generation of Men fails, and another  
“ comes in its room.” The Father gives some other Examples of the same kind ; particularly the noble Description of the *Cyclops falling asleep* ; which he says *Homer* took from *Orpheus’s Representation of Saturn* in the *Theogony* :

Κεῖτ’ ἀποδοχμώσας παχὺν αὐχένα, καθδὲ μιν  
ὑπνῶ,

Ἡρεῖ πανδαμάτωρ —

—— Out-stretch’d he lay,

*His brawny Neck reclin’d ; then sunk in Sleep,*  
*The all-subduing God.*

WITH



WITH what views these ancient Authors Sect. 10. have made such Observations, or how far they have succeeded in them, is a Question remote from our present Subject: Only so far we may presume to use their Authority in secular matters, as they first intended to prove, “ That  
 “ *Homer* was not himself the Author of the  
 “ *Polytheism* which he sung, nor the *Inventer*  
 “ of his religious and philosophical Allego-  
 “ ries; but had received them, at first or se-  
 “ cond hand, from the *Egyptians*.”

IN this respect, it would not be difficult for any body who is acquainted with *Homer's* Writings, and who looks over the few Fragments of *Orpheus*, to make other Remarks to the same purpose. As for instance, that beautiful Description of *Heaven*, so justly admired, and transcribed by *Aristotle*:

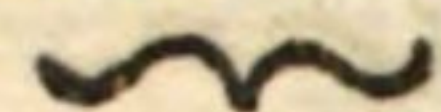
ΟΥΛΥΜΠΟΝΔ' ΟΘΙ ΦΑΣΙ ΘΕΩΝ ΕΔΟΣ.

*Radiant from Heaven he came;—the blest Abodes,  
 And Seat unshaken of th' immortal Gods:  
 The happy Land, where Tempests never blow,  
 Nor chilling Showers descend, nor fleecy Snow;  
 Th' unclouded Sky smiles with perpetual Day,  
 And Light eternal darts a gladdening Ray.*

This Description bears a great Resemblance to those Lines of the *Theologue*, (so the Ancients called *Orpheus*):



Sect. 10.



—— Διώξεις δ' ἀνθρώπους ——

Χωρὶς ἀπ' ἀθανάτων, ναίειν ἔδω.

—— Th' Abodes of Men

*He sever'd from th' Immortals, to possess  
A blissful Seat, exempt from all Excess;  
Where from above no chilling Cold is sent,  
Nor scorching Ardour fires the Element;  
Where Phebus' Axle rows the middle Road,  
And temp'rate Mildness dwells beneath the God.*

Here the *Thought* is the same, and several of the *Names*.

IN THE Fragments that pass under the name of the same Author, we have Examples of those hidden pieces of *Art* employed by our Poet, to give his Work an air of Divinity and Inspiration. Such is the Invocation of his *Muse* at the beginning of his Poem, and his mentioning the *celestial Appellations* of Men and Things, as if he had understood the Language of the *Gods*. As to the first, besides what is told above, there is another Address to his *Genius* recorded by *Tzetzes*:

Νῦν δ' ἄγε μοι κόρυνη Λαίβηθ' εἰς ἔννεπε Μοῦσα,

where the Epithet comes from a Mountain in *Thrace*, in the *Odrysian* Country. For the second, *Briareus's* two Names are later than the *Moon's*:

Μήσατο



Μήσατο δ' ἄλλην Γαῖαν ἀπείρατον, ὡς τε ΣΕΛΗΝΗΝ Sect. 10.  
 Ἀθάνατοι κλήζουσιν. Ἐπιχθόνιοι δέ τε ΜΗΝΗΝ,  
 Ἥ πολλὰ οὐρὲ ἔχει, πόλλ' ἄστρα, πολλὰ μέλαθρα.

*Another Earth of boundless Size be form'd,  
 SELENE call'd in Heaven; but the Tribes  
 Of Men term it the MOON: She, like this  
 Globe,  
 Has many Hills, and Towns, and lofty Roofs.*

BUT however these things may be, whether Coincidences from Chance, or Imitations arising from a *Parity of Principles and Manners*, we may safely conclude, that *Homer* drew his *Mythology* from these *three* Sources: First, from the *Form of Worship* already established in his Country: Secondly, from the *traditional Doctrines* of *Orpheus* and *Melampus*, who first formed the *Grecian Ceremonies*, and gave that People a Notion of *Immortality*: And lastly, which was the Parent of the other two, from the *Egyptian Learning*.

I WOULD not be understood in this, as if I affirmed that *Homer* had gone through a Course of *Hieroglyphicks* in *Egypt*: Perhaps that Science was not then brought to such Perfection, as it afterwards attained; tho' their high Pretensions to *Antiquity* and *legal Institutions* in Religion seem to assure us that it was. But the Design of the Examples in that way, was to shew their *Manner of Thinking*



**W** Sect. 10. *and Writing* upon natural and religious Subjects: From which of consequence we must suppose, That if *Homer* was among them, as it appears he was, a *Man* so capable and inquisitive, could not return without learning something of their *Rites*, and the reasons of them; that is, of their *Mythology*.

WITH respect to the *traditional* Part of his Instruction, it may be asked, How it was preserved in times of such Ignorance and Disorder? And thro' what *Channels* it could be conveyed to *Homer*? Tho' this Question be upon the matter answered already, and that the Age in which he lived is too remote, to allow us to speak with certainty of his *Instructor*; yet we can give an account of some *great Men* who had the honour to pass for his *Teachers*, and were named as such by the Learned and Wise among the Ancients.

AND first, *PRONAPIDES* of *Athens* is given for his *Master*<sup>i</sup>. *Diodorus* the *Sicilian*, whose Authority is doubly valuable, as an Historian and a Critick, honours him with the Appellation of ΜΕΛΟΠΟΙΟΣ ΕΥΦΥΗΣ<sup>k</sup>; and adds, that He had written in the *Pelasgic Character*, in imitation of *Linus* and his Scholars: That his Subject was likewise the same; *The primeval State of Nature*; which he accordingly inscribed ΠΡΩΤΟΚΟΣΜΟΣ, *The first World*.

AFTER

<sup>i</sup> Biblioth. Lib. iii.

<sup>k</sup> A Poet of a fine Genius.



AFTER him, *Aristeüs* the famous Northern Sect. 10. Traveller has the fairest Pretensions. He was a Native of *Proconnesus*, a little Island in the *Propontis* near the ancient *Cyzicus*; a delicious Place, and partaking in the Blessings of that happy Climate. Invited by his Situation, which lay just opposite to *Thrace*, He visited that Country, wandred a great way up among the *Scythians*, and was the first who gave the *Greeks* any knowledge of the northern Nations. He composed, at his Return, the ΑΡΙΜΑΣΠΕΙΑ ΕΠΗ, *Arimaspian Poetry*; containing an Account of the several Tribes of the *Barbarians* he had gone through, and particularly of the *One-eyed Arimaspians*, as he calls them, the fiercest of Men <sup>1</sup>.

AFTER this, *Aristeüs* made a Voyage westward, and viewed *Italy*, at that time almost as barbarous as the *Scythians* themselves; and both at home and in his Travels, he seems to have performed some *Feats* of an extraordinary nature <sup>m</sup>, which raised the Wonder of his Contemporaries, and made him be looked upon as a *God*, or at least as a *divine Man*. This Opinion would not be weakened by his writing a *Theogony*, like the rest of the ancient Sages; and exercising himself in a Field, where anciently Philosophy and Religion

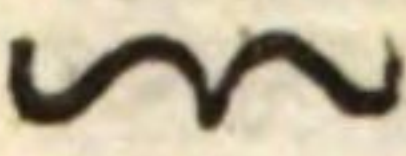
N 3

strove

<sup>1</sup> Herodot. Melpomene. Lib. iv.

<sup>m</sup> Ἀρισταῖος ὁ ποιητὴς τῶν Ἀριμασπίων χαλκυμένων ἐπῶν, ἄνθρωπος τοῦ ἐν τῇ ἀλλοτρίᾳ. Στρεβ. Βιβ. ιγ.



Sect. 10. strove which should most assist the other, and  made an Effort in common for the Good of Mankind.

BETWEEN those two, *Pronapides* and *Aristeüs*, lies the Claim of instructing *Homer*. *Creophilus* too is named as a Competitor; but his Pretensions had better been smothered, as we saw formerly. How to determine between the remaining Pretenders, surpasses my Abilities; and I must in this Particular join with an Author, who, though an Admirer of our Poet, has exercised his Eloquence, in proving him unjust to the *Trojans*, and injurious to the beauteous *Helen*. It is *Dion Chrysostome* I mean, who gives it as his opinion, “*That*  
“*as the precise Time and Place of his Birth*  
“*was not certainly known among the Greeks,*  
“*so it was likewise a question, Who had*  
“*been his Master in Wisdom and Poetry*”<sup>n</sup>?

BUT there is another Channel still, thro’ which this kind of Science might flow down to *Homer*; not indeed directly from *Egypt*, but from a *Phenician* or *Egyptian Colony*. Your Lordship knows the invidious Story that goes of *Hippocrates* the Father of Medicine: It was a Custom among the Ancients, when any one recovered of a Disease, to write or engrave an account of their Cure upon a *Tablet*, and hang it up in the Temple of *Esculapius*, in sign of

<sup>n</sup> Ὅμοιος μὲν γὰρ, ὥσπερ τὰ ἄλλα τὰ περὶ αὐτὸν, καὶ τὰτο ἄδελφον τοῖς Ἕλλησιν. Δίων. Χρυσός.



of Gratitude to the God, who they thought had Sect. 10. directed them to the Remedy. These Tablets,  they say, containing the *History* of all sorts of Distempers, and their *Method of Cure*, *Hippocrates* perused; and having made himself Master of the Knowledge they afforded, afterwards set fire to the Temple, that he might enjoy such a Treasure without a Rival.

MUCH of the same kind is the account we have of *Homer's* Instruction; only he spared the *Records* from which he drew it. It was in the first or second Generation after *Oedipus*, says *Diodorus*, that *Thebes* was sack'd a second time by *Alcmæon*. "Among the Captives he carried  
" off, was the old blind Prophet *Tiresias*, who  
" died by the way: But his Daughter, the celebrated *Manto*, was sent to *Delphi* as a part  
" of the Spoil. She was no less skilled in *Divination* than her Father; and while she  
" stayed in *Apollo's* Temple, made great Improvements in the *Art*. She was favoured  
" by the *God*; and having a wonderful Genius, composed *Oracles* of all kinds, and  
" in different Forms, *allegorical*, *prophetical*,  
" and *moral*. These were preserved in the  
" Temple; and from them, says the Historian, *Homer* borrowed many Verses, and  
" inserted them as Ornaments into his own  
" Poetry."

How imaginary soever this Insinuation may appear, it would be rash to condemn it as entirely



Sect. 10. tirely groundless. It carries indeed in its Face,  a certain *air of Fable*; but if narrowly viewed, and the Circumstances weighed, I believe it will be allowed to bear an application of the Proverb, “That if not true, it is at least well contrived.” The *Foundation* of the Story, that is, *Alcmæon's Expedition*; the sacking of *Thebes*; its *Desolation* long after, even during the *Trojan War*, are certain and undoubted *Facts*: The *Neighbourhood* of the *Delphic Oracle*; the supposed *Sanctity* of the Place; and the constant *Custom* of the Country to send a part of the Booty to *Apollo*, make the subsequent Parts of it look *probable*.

BUT when we take in the other Presumptions, arising from the *Oracle* itself, and from *Homer's own Works*, it becomes difficult for us to refuse our Assent: As first, That the Places where *Hymns*, *Songs*, *Pæans*, and *Poetry* in general was used and known, were anciently no other than the *Temples* and *Altars* of the Gods: The Temple of *Apollo* in particular, which *Homer* in his Hymn to *Diana* calls *the plentiful Habitation of the Delphi*, was the Place where, He says, “the Sister of *Phebus* used to come, “and celebrate the Meeting of the *Muses* and “the *Graces* <sup>P</sup>.” Next, That the ΘΕΣΦΑΤΑ  
ΟΓ

<sup>P</sup> Ἀὐτὰρ ἐπὶν περὶ θῆ' ἀνδροσκόπῳ Ἰοχέαιρα  
 εὐφρήνῃ δὲ Νόον, χαλάσας εὐκαμπέα τόξα,  
 ἔρχεται ἐς μέγα δῶμα κασιγνήτοιο φίλοιο,  
 φοῖβε Ἀπόλλων, Δελφῶν εἰς πόνα δῆμον;  
 Μοῦσων καὶ Χαρίτων καλὸν χορὸν ἀρτυνέουσα.  
 Ὅμηρ. Ὑμν. εἰς Ἀρτέμιν.



or Sayings of the God were preserved with a Sect. 10. peculiar Care: They were inscribed sometimes in Wood, and sometimes in Plates of Metal, and hung up on the Pillars that enclosed the *ΑΔΥΤΟΝ* or Sanctuary. Nay *Plutarch* assures us, That there was commonly about the Temple at *Delphi*, a Set of Men of a poetical Turn, whose business it was to sit round the Oracle on solemn Days, and receive the Voice from *Pythia's* Mouth, which they were afterwards to wrap up in a *Vehicle of Words*, in what Phrase and Measure they thought convenient <sup>9</sup>.

“ FOR such were the Manners, continues  
 “ *the humane Philosopher*, of these early Times,  
 “ and so general was the *Propensity* to Har-  
 “ mony and Numbers, that every Science was  
 “ delivered in *Verse*: Nothing in History, no-  
 “ thing in Philosophy, and in a word, no  
 “ Accident or Transaction that wanted *Voice*  
 “ and *Description*, but what wore the Garb  
 “ of the *Muses*, and in it was admired. Nor  
 “ for certain, did the *Delphian* God refuse the  
 “ loved Ornament to his *own Art*, or drive  
 “ the *divine Muse* from the sacred *Tripod*: He  
 “ invited her to it, and fanned the poetick  
 “ Fire: He cherished the pregnant Breast, in-  
 “ spired it with Images, and exalted the my-  
 “ sterious,

<sup>9</sup> This is confirmed by *Strabo*: Πυθίαν δεχομένην τὸ πνεῦμα ἀποθεσπίζειν ἑμμετρα τὲ καὶ ἀμμετρα. Ἐντείνεν δὲ καὶ ταῦτα εἰς μέτρον ΠΟΙΗΤΑΣ πρὸς ὑπεργούντας τῷ ἱερῷ.  
 Στεφ. Βιβ. θ.



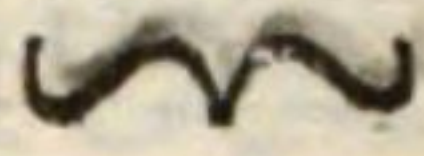
Sect. 10. “sterious Sublime of the Soul, until it burst  
 ~~~~~ forth in Strains befitting his *Shrine*.”

BUT this is not all: We know from *Homer*’s own mouth, that *this very Temple* was in high Reputation long before *his* days: That it was honoured by the adjacent Nations, consulted by Princes, and had arrived at an immense pitch of *Wealth* and *Fame*. We find in the *Odyssey*, that *Agamemnon* had consulted it in person, before he undertook the Expedition to *Troy*: and in the *Iliad*, *Achilles* tells the Ambassadors, from that *Prince (Agamemnon)* “That
 “He would not marry his Daughter, tho’
 “she had the Beauty of *Venus*, and the Skill of
 “*Minerva*; That he would have no Peace
 “with him, nor part in the War; That he
 “was resolved to go home to *Phthia*, and
 “shun his impending *Fate*; since his Life was
 “of more worth to him than all the Wealth
 “within the Walls of *Troy*; and (to inhance
 “the Comparifon) more than all the Treasures
 “that are preserved within the stone-built Gate
 “of the rocky *PYTHOS*, the Abode of the
 “foothfaying *Apollo*†.”

THIS is *Homer*’s Description of the Situation of the Oracle: When we compare it with the accounts left us by *Historians* and *Travel-
 lers*,

† Ὡς γάρ οἱ χρεῖων μυθήσατο Φοῖβος Ἀπόλλων
 Πυθοῖ ἐν ἡσάθει, ὅθ’ ὑπέρβη λάϊνον Ὀυδὸν
 Χρησόμενος· τότε γὰρ κελίνδετο πῆματος ἀρχὴ
 Τρῶσιν τε καὶ Δαναοῖσιν. Ὀδυσ. Θ.

† *Iliad*, IX.

lers ^t, it appears so natural and just, that we Sect. 10. easily believe the Poet must have had the rough  Aspect of the Mountain in his Eye, and represented the Building from a View of the *stately Original*. Or if this Belief shou'd be thought fond or illusive, it is not impossible to heighten the Evidence: But upon condition, that we remember the Want of Records already mentioned; and that they had in those days no other Method of knowing the Transactions of former Ages, than by *Tradition* and Converse with the *Guardians of Knowledge*.

WITH such Assistance it is easy to make out *Homer's* Acquaintance with *Delphi*. To him we owe our Information of the *Antiquity* and *first Settlement* of that *sacred Seat*: From him we learn, “*What wise Nation or*
“*artful People* were then able to project
“such an Establishment; or endowed with
“the Address necessary for executing the
“great *Design* of explaining the *Purposes*
“of *Heaven*, and foretelling the *Fortunes* of
“*Men*.” A little Reflection will tell us, they could hardly be *Greeks*: The *Grecian Tribes* had not as yet attained the ordinary Arts of Life; much less had they reached this Height of *human Policy*^u. Or if it was a *Grecian Settlement*, the *Planters* must have been some *Exception* from the Rule; some privileged Nation, and the *first* instructed in *Religion* and *Government*. IT

^t Δελφοί, πρῶτες χρείον, θεαλεγειδές, καὶ κορυφὴν ἔχον τὸ ΜΑΝΤΕΙΟΝ. Στεφ. Β. C. θ. See also *Pausanias*, Phocis.

^u See Page 23. and *Section II.* throughout.

Sect. 10. IT WAS so;——and to make amends
 ~~~~~ for the Silence or Trifling of succeeding Histo-  
 rians, *Homer* hath assured us, That the *Founders* of this *prophetic Colony* were *CRETANS*.  
 “ There were many of them, he says, and  
 “ goodly Men, who came in a Ship from *Cnossus*  
 “ the City of *Minos*, and were chosen by  
 “ *Apollo* to offer Sacrifices, and pronounce the  
 “ Oracles of the *God of the Golden Tripod*;  
 “ whatever *Phebus* should utter, when he  
 “ prophesied from the *Laurel*, under the *Hol-*  
 “ *lows of Parnassus*.” And that we may  
 not doubt of the Manner in which this was  
 done, He tells, That they sung such *Pæans* or  
*Hymns* of Praise,

Ὅιοί τε κρητῶν παιήονες, οἷσί τε Μῆσα  
 Ἐν στήθεσιν ἔθηκε Θεὰ μελιγέρυν ἀοιδῶν.

*As Cretans wont to sing; whose Breast the Muse  
 Hath fill'd, divine, with ever-flowing Verse.*

SUCH WAS the first Establishment of the  
*Delphic Oracle*. It came to be quickly in re-  
 pute with its nearest Neighbours; and in not  
 a great many Years, *Greece* was full of the  
 Fame of its Sanctity and Truth. Presents of  
 immense Value came pouring in, from *Italy*  
 on one hand, and from *Asia* on the other.  
 And

ἡ Ὀμήρου ὕμνος εἰς Ἀπόλλ. It is exactly *Strabo's* Description  
 of the Oracle, φασι δ' εἶναι τὸ μαντεῖον, ἄντρον κοῖλον  
 καὶ βάθος, ὃ μάλα εὐρύστομον ἀναφέρειν δ' ὅξ' αὐτῷ πνεῦμα  
 ἐνθουσιαστικόν.



And when these Treasures were touch'd, or Sect. 10.  
any Indignity was offered the Temple, the   
*Publick* was sure to espouse the *Quarrel*, and  
make a *Holy War* in its Defence. But the  
greatest honour it had, was to be the Place of  
Assembly of the AMPHICTYONS, or great  
Council of *Greece*. They were Deputies sent  
from the *Sovereign States*, to consult in com-  
mon the general Welfare of their Country,  
and determine Differences between the jarring  
Cities.

WHILE they were assembled, the *Pythian*  
Games were celebrated in honour of *Apollo*.  
The reason why I mention them, is to observe  
that it was long before *Horse-Races* and *Wrest-*  
*ling* came to be a part of the Entertainment.  
The *first* and *sole* Actors for many Years, were  
the ΚΙΘΑΡΩΔΟΙ or *Rhapsodists*; and their  
Trial of Skill was, who should sing the finest  
*Pæan* in presence of that august Assembly.  
This Custom was established before the *Am-*  
*phictyons* met at *Delphi*: And tho' there  
were no other Evidence of *Homer's* having  
been there, yet I cou'd never bring myself to  
believe, that the sweetest Singer in *Greece*  
would foolishly shun the Place where the *great-*  
*est Honours* were paid to his *Art*.

IT is plain he was *fond* of the Character;  
was sensible to Glory and publick Esteem;  
and as for his Affection to the *Subject*, the  
Praise of *Apollo*, besides the first and longest  
of



Sect. 10. of his *Hymns* dedicated to that *Theme*, there goes a *Second* under his Name, where he tells the God, “That a sweet-spoken *Bard*, who  
 “holds in his *Hand* an *harmonious Lyre*,  
 “makes him always the *first*, and chuses him  
 “as the *last* Subject of his Song \*.”

AND HERE, a new unbounded Prospect opens full upon us: *Homer* at DELPHI, conversing with the *Priests*, singing *Pæans* to *Apollo*, and celebrating the Meeting of the *Muses* and the *Graces*! What Advances might he not make in this great School of *Religion* and *Poetry*? The Oracle was the *standing Fountain* of their Knowledge: The *sacred Spring* that stood open for their Instruction in (what they thought) *Piety* and *Learning*. Thither they came from every neighbouring Coast, to learn the Fates of Kingdoms and Common-wealths, and consult the Success of their Projects in private Life. Let us think a little, *How it was* possible to draw such Dependence? How to maintain it, in the midst, not only of a *barbarous* People, such as the *Greeks* generally were at its Settlement; But when things were much changed, when they had acquired that Acuteness and Penetration, for which they were famous some hundreds of Years before the Oracle ceased. *Religious Reputation*, we know, is of a ticklish nature, hard

\* ——— Σέ δ' ΑΟΙΔΟΣ ἔχων φόρμιγγα λίγεια  
 Ἡδυνεπὴς, πρῶτον τε καὶ ὕστατον αἰὲν αἰδεῖ.  
 Ὅμηρος Ὑμν. εἰς Ἀπολλων. Β.

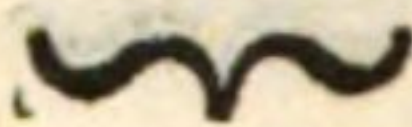


hard to be supported in a learned inquisitive Sect. 10. Nation; and when once blasted, is irretrievable for ever. The *Difficulty* increases, when we consider how nicely the *Answers* would be sifted, and their Sense canvassed, with more curious Eyes and anxious Attention, than any thing in the world besides: And after all, it seems, “*They flocked to Delphi, and believed the Oracle.*”

As a sort of Apology for a thing incapable of Defence, we must suppose, that they firmly believed what many of them have left in Writing, “*That most of the Predictions were really accomplished.*” Others, they persuaded themselves, would still come to pass: For they reasoned, If *some* had, *Why not all?* In the next place, it usually appeared from the Answer, *That* the God was perfectly acquainted with the Country, Parentage, and Fortunes of his Suppliant. He commonly addressed him with an Appellation taken from the *Founder* of his Family, or from some illustrious *Place* or *Person* to whom he bore a relation. And indeed through all the Oracles that have reached us, *We* discover a wide Knowledge of the *Geography* and *Antiquities* of *Greece*; of their *Colonies*, ancient *Settlements*, and the various *Turns* in their Affairs. Nor is that Knowledge confined to *Greece*; but *Asia*, *Africk*, and the *Western* Parts, fall often under the Cognizance of *Apollo*.

To



Sect. 10. To account for this, without supposing a  *Succession of knowing Men* in the Service of the Temple, and a Stock of Learning unknown to the rest of *Greece*, would prove a difficult Task : And the rather, that there could be no Fallacy devised to supply the want of it. For the Votaries, however prone to *believe*, and unwilling to *reason*, yet could never be deceived as to their *own Country* and *Parentage*. And in this respect the Oracle acted in *as fair* a manner as could be wished. It did not, like the *Sibyls*, utter Prophecies at random, upon strange hidden Subjects, without Rule or Choice : But allowed you plainly *to state your Question*, and then, in some connexion with it, emitted a Prophecy, or gave the Solution. There seems then to be a Necessity, either to admit the Knowledge of the Priests, or turn *Converts* to the Ancients, and believe in the Omniscience of *Apollo*, which, in this Age, I know no body in hazard of.

THE *truth* is, such a Settlement could neither have been projected nor executed at that time, by any other than a *wise People*, skilled in the Arts of Government both religious and civil, and not without some Experience in *naval Affairs*. Without this last, it was impossible to know the *State* of *Greece*; the different Nations that inhabited the several Coasts; their Cities, and Product of the Soil ;



Soil ; the Revolutions in their *Republicks*, and Sect. 10.  
Origins of their Families. But a People skil-  
led in Navigation had good Opportunities to  
know such things ; because, as was already  
observed, the greater part of *Greece* lay upon  
the Sea y. These Qualifications are hard to be  
found *together* ; and when found, they agree  
to no *Greek* Nation then in being, but to the  
CRETANS ; the very Men whom our Poet  
names as the *Founders* of the *Oracle*. Let us  
take a View of this ancient Island ; and, if  
possible, trace this *Oracular Science* to its Foun-  
tain.

IT APPEARS from History, That before the  
Days of *Minos*, *Crete* lay under the common  
Calamities of *Greece* : It was afflicted with In-  
cursions, Devastations, and frequent Removes  
of its old Inhabitants : But from his time, it  
became a regular flourishing State ; and by  
virtue of his Laws, with the assistance of its  
Situation, had the Happiness to preserve its  
*Liberty* long after the Continent was enslaved.  
From such a thorough and sudden Change in  
their Affairs, it is natural to infer, “ That the  
“ *Cretan Laws* were not invented by degrees,  
“ like the *Athenian* and *Roman*, or enacted  
“ piece-meal according to the Urgencies of  
“ the State ; but laid down *all at once* ; and  
“ resembling, in this respect, the *Spartan* or  
“ *Venetian* Constitution.” And when we con-  
sider

† See Page 44. Note m.



Sect. 10. sider it in this Light, we must allow such a  
 ~~~~~ Plan of Government to be the Effect of *abstracted Knowledge*, and of a just View of *human Nature*, in its Passions and Relations to outward Objects. But this could hardly come from a *Barbarian*: It must be the Child of a Man who had either himself seen, or was soundly instructed in the *Arts of Policy*; who had known a legal civilized Life, and could provide against the Turns of Manners arising in populous Cities and rich Communities, either from inward Luxury or foreign Violence.

THAT this was done by *Minos* with a Depth of Wisdom peculiar to that great Law-giver, is unanimously testified by the Ancients: But one Witness may serve for all on this Subject; for we may safely take *Plato's* Word in what belongs to a *Legislature*. He says *two* things of the *Cretan Laws*: First, “*That it was with great Reason they*
 “*were celebrated as the most excellent in*
 “*Greece:*” And secondly, “*That they were*
 “*the most ancient in that same Country.*” Let us keep them in view, while we consider at the same time some Particularities in the Life of the *Law-giver*.

HE is famous not only in this Capacity, but as a Founder of Cities, *Cnossus*, *Cydonia*, and *Phæstus* ^z; which are two Qualities that
 rarely

^z *Diodor. Sicul. Lib. v.*

rarely meet in one Man. He appears to have Sect. 10.
 been equally just in executing his Laws, as he
 was wise in contriving them. His two Bro-
 thers he made supreme Judges in the King-
 dom. *Talus*, the younger, went a Circuit thrice
 a Year thro' the Island, to hear Causes and
 give Justice: The Laws by which he judged
 were engraved on Plates of Brass; and from
 the constant use he made of them, he got
 the Name of *ΧΑΛΚΟΥΣ*, or the *Brazen Talus*.
Rhadamanthus, the elder, had the cognizance
 of Capital Crimes, and held his Tribunal in
 the *Metropolis* ^a. The *Prince* himself led his
 Armies, and commanded likewise his Fleets in
 Person; and he is said to be absolutely the *first*
 who was *Lord of the Ocean* ^b. From this Cir-
 cumstance in his Life, and the Power of Life
 and Death committed to his Brother, they both
 seem to have had their Names ^c.

BUT the greatest Honour which this Prince
 attained to, and what makes most for our
 present purpose, is, that of all the ancient
 Heroes, *Minos* alone is celebrated as the *Com-
 panion of Jove*, with whom he used to con-
 verse

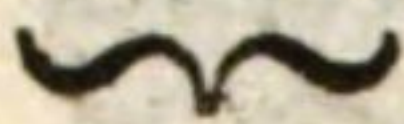
O 2

^a Plato in *Minos* & *Epinomide*.

^b Hanc urbem, ante alios, qui tum florebat in *Armis*,
 Fecerat infestam Populator REMIGE *Minos*.

P. Virgil. *CEIRIS*.

^c RHADAMANTHUS from *Rhadá* dominari, and *Munoth* Ima-
 gines, *Umbrae*, *Phantasmata*: Or *Maveth* or *Moth*, *Mors*, *Mor-*
tes: As if it were the *Lord of the Shades*, or *Prince of Death*.
 MINOS from *Mi* or *Me*, *Aquæ*, and *Nōn*, *Filius*, *Princeps*. From
 the old Root *Mi* or *Mai*, by a common Transposition, comes *Iam*
 the *Sea*.

Sect. 10. verse as with a Friend ^d. From him, it is said,  he had his Laws; and to account for this Familiarity, he was afterwards called his Son. Now if to these Accounts of this Founder of States, we add another Reflection; “That all
 “the Gods were said to be born in Crete,
 “that there *Jupiter* was nursed in a Cave,
 “and the *Curetes*, or *Idæi Dactyli*, danced
 “about him, lest old TIME should devour
 “him, as he had done all the Gods that
 “had been worshipped before:” This, I say, will carry us a Step further in the Enquiry, and enable us to understand what *Ephorus* means, when he tells us, “That *Minos* was
 “no *Cretan*, but came from beyond Sea to
 “Crete, with these *Tutors* of *Jove* just now
 “mentioned ^e.”

HERE a Light strikes upon us, that seems to make some amends for the Length of the Deduction. The Oracle of *Apollo* at *Delphi* was a Settlement of *Cretans*: In *Crete* *Jupiter*, and the other Gods, were born; that is, “the
 “*Cretans* were the first *Europeans* who received a Form of Worship, and learned
 “the Names and Natures of the Gods; and
 “from them that Knowledge was propagated among the *Western Nations*.” In this Sense, *Jupiter* and *Juno*, *Ceres* and *Neptune*,
 with

^d *Homer* calls him ΔΙΟΣ ΜΕΓΑΛΟΥ ΟΑΡΙΣΤΥΣ, which *Horace* translates——*Jovis Arcanis Minos admiffus*, Lib. i. Ode 28.

^e *Apud Diodor. Lib. v.*

with all their Train, were of CRETAN *Ex. Sect. 10.*
tract as to the *Greeks*. The Inhabitants of
Crete, formerly *barbarous*, were instructed by
Minos, who came with People already civilized
and instructed in civil and manual *Arts*, the
Curetes, *Idæi Daëtyli*, and the *Telchines* from
Rhodes: Which is to say in Substance, “ That
“ the Knowledge of the *Gods*, their Tem-
“ ples, Priests, and Oracles, with the ne-
“ cessary subservient Arts, were first brought
“ to *Crete*, by *Phrygians*, *Phenicians*, and
“ *Egyptians*.”

I CANNOT resolve to lead your Lordship
thro’ the Labyrinth of Mythology and History,
in which a farther Investigation would intan-
gle us: Tho’ should we pursue it, and trace
backward the *Delphic* Antiquities, first from
Crete, then from *Phenicia* and *Rhodes*, and
thence to *Egypt*, we have every where Vestiges
that would direct us in the Track. Many of
them have been pointed out already by a great
Man^f, tho’ with another Design: But a Hand
so masterly as his, seldom touches a Subject
without spreading a Lustre over every thing
that belongs to it.

CADMUS’s Relation to *Egypt*, his Flight from
Phenicia, and founding the *Beotian* THEBES,
are things too notorious to be insisted on: Nei-
ther is it worth while, to mention many other
O 3 Facts

^f Sir Isaac Newton, Chronol. Chap. I.

Sect. 10. Facts of the same nature, which are to be found in every Writer. But I incline to think, that the People last named, the TELCHINES, came immediately to Greece from that Motherland of Priests and Superstition.

THE Account *Diodorus* gives of them, is first, That they were *Children of the Sea*;—or, in plainer Terms, that they came from *beyond Sea* to Greece and the Islands; whose rude Inhabitants being able to give no other account of their Origin, imagined them (as the *Indians* did the *Spaniards*) to be the Offspring of the Element where they first appeared, and therefore called them the *Sons of the Ocean*: For the same reason, they had given that same Name to *Inachus* and his Wife before: They were, for any thing we know, the first *Egyptians* who came to *Peloponnesus*, and founded the ancient Kingdom of *Argos*. Some said, that *Inachus* was the God of the *River*, at whose Mouth he had entered the Country.

IT is easy to imagine how prone an ignorant gazing Race of Mortals would be to entertain *such Fancies*: And how great the Barbarity was that prevailed among them, is evident from the Story of *Phoroneus* the Son of *Inachus*, and his Successor in the new-formed Kingdom. He is said to have first taught the wild Inhabitants to quit the

Caves

Caves g and Hollows of the Mountains in Sect. 10. which they lived h, to build themselves Houses, and make a sort of Town i. In his Days came the Telchines, the second Egyptian Colony, and attempted to make a Descent, and settle in the same Place ; but being repulsed by Phoroneus, they sailed to Rhodes, and some of them passed over from thence to Crete k. In both Places they are called the Inventers of Arts of every kind ; as well they might appear to a People so void of Contrivance, and destitute even of the Necessaries of Life l. They were the first of Mankind who reared Temples, and made Images and Statues of Gods. Some of the ancientest Statues in Greece bore the Telchine Name,

O 4

ε ————— οὔτε πλινθυφῆες
 Δόμους περσέϊλκε ἴσαν, ἔ ξυλουργίαν
 ΚΑΤΩΡΥΧΕΣ δ' ἔναιον, ὥς' ἀήσυροι
 Μύρμηκες, ἄΝΤΡΩΝ ἐν μυχαῖς ἀνιλίοις.
 Ἦν δ' οὐδὲν αὐλοῖς οὔτε χέιμαρ τέκμαρ,
 Οὐδ' ἀνδεμάδους ἦρος, οὔτε καρπῖμα
 Θέρος βέβαιον· ἀλλ' ἄΤΕΡ ΓΝΩΜΗΣ τὸ πᾶν
 Ἐπράνον. Αἰχυλ. ΠΡΟΜΗΘΕΥΣ.

h Genus et indocile, et dispersum montibus altis.

Virgil. Æneid. Lib. viii.

i Pausanias Corinth. Lib. ii. ΦΟΡΩΝΕΑ ἐν τῇ ἱππικῇ γένεσι
 πρῶτον· ἸΝΑΧΟΝ δὲ ἐκ ἀνδρα, ἀλλὰ τὸν ΠΟΤΑ-
 ΜΟΝ πατέρα τῷ ΦΟΡΩΝΕΙ.—Φορωνεὺς δὲ ὁ Ἰνάχης τῶν
 ἀνθρώπων συνήγαγε πρῶτος ἐς κοινὸν, σποράδην τέως καὶ ἐφ' ἑαυ-
 τῶν ἐκάστοτε οἰκοῦντας· καὶ τὸ χεῖρον ἐς τὸ πρῶτον ἠθερίσθησαν
 ἈΣΤΥ ὀνομάσθη ΦΟΡΩΝΙΚΟΝ.

k Eusebius. Numb. 229.

l Hanc variae Gentes, antiquo more Sacrorum
 IDÆAM vocitant MATREM, Phrygiasque Catervas
 Dant comites, quia primum ex illis finibus edunt
 Per Terrarum Orbem, FRUGES cœpisse creari.

LUCRET.

Sect. 10. Name, and preserved the Memory of their
 Authors: Thus the *Lindians* called theirs, the
Telchinian Apollo: The old *Camirus* had a
Telchinian Juno: and in *Iälyssus*, both *Juno*
 and the *Nymphs* were distinguished by the same
Epithet ^m.

Now it is generally agreed among the best
 Judges, that these are all *Egyptian Inventions*;
 and the very things for which that thoughtful
 People valued themselves above other Nations.
 The great *Disciple* of their Priests tells us ⁿ,
 “ That the Names of the twelve Gods were
 “ first settled by the *Egyptians*, and from them
 “ the *Greeks* had received them: That They
 “ were the People who had raised *Altars*, carved
 “ *Statues*, and bestowed *Temples* upon the
 “ Gods, and had first cut the Figure of a living
 “ Creature in Stone.” After this, it is almost
 needless to add, That the *Telchines* passed for
 great *Conjurers* and *Magicians*; able to do Won-
 ders with Charms and Drugs, whose Powers
 they knew, but were extremely reserved and
 scrupulous in communicating their Discoveries.
 Yet these are Characteristicks not only of
 their being *Egyptians*, but of the Race or
 Tribe of the Priests, the old Inventers of the
 ἹΕΡΑ ΓΡΑΜΜΑΤΑ (the Holy Characters) and
 other

^m Diodor. Sicul. Lib. v.

ⁿ Δωδέκα τε Θεῶν ἑπαινυμίας ἔλεγον πρώτους Ἀἰγυπτίους νο-
 μίσαι, καὶ Ἑλλήνας παρὰ σφέων παραλαβεῖν. ΒΩΜΟΥΣ τε καὶ
 ΑΓΑΛΜΑΤΑ καὶ ΝΕΟΥΣ Θεοῖσι ἀπονῆμαι σφέας ΠΡΩ-
 ΤΟΤΕ, καὶ ζωὰ ἐν λίθοις ἐγχαλῦσαι.

Ἡρόδοτ. Εὐτέρπη. Βιβ. β.

other Methods of hiding their Knowledge from Sect.10.
the Vulgar o.

SO FAR we are led by the laborious and
learned *Diodorus*. From others we learn,
“ That the *Curetes*, the *Corybantes*, the *Tel-*
“ *chines*, and the *Idæi Daëtyli*, were all of
“ one and the same Tribe, or with a very
“ little Variation : That they were all *en-*
“ *thusiastick*, much addicted to *sacred Shows*,
“ *Bacchic Processions*, and *ecstatic Performan-*
“ *ces* : That in consequence of this general
“ Character, they chose to appear as *Servants*
“ and *Ministers* of the Gods ; and amazed
“ Mankind with the noise of *Cymbals*, *Sis-*
“ *trums*, *Pipes*, and the Appearance of the
“ *armed Dance* p.” In a word, they were a
People come from a *Land of Priests*, and fond
of propagating their *native Arts* ; those Arts
by which they could raise the greatest Admira-
tion

Ἰ. ὅτι τὰς θ' ἱερέας τῶν Αἰγυπτίων, καὶ Χηλαίων καὶ Μαγὰς
σφίγα πρὶ διαφέρειν τῶν ἄλλων, ἡγεμονίας καὶ πρῆς πυ-
χάνειν παρὰ τοῖς πρὸ ἡμῶν. Στραβ. Βιβ. α.

Strabo, Lib. x. It is admirably told by the Author :
Τὰς αὐτὰς δὲ τοὺς ΚΟΥΡΕΣΙ ΤΗΣ ΚΟΡΥΒΑΝΤΑΣ καὶ
ΚΑΒΕΙΡΟΥΣ καὶ ἸΔΑΙΟΥΣ ΔΑΚΤΥΛΟΥΣ καὶ ΤΕΛ-
ΧΙΝΑΣ ἀποφαίνονται. Ὅτι δὲ συγγενεῖς ἀλλήλων, καὶ μικρὰς
ἰσας αὐτῶν πρὸς ἀλλήλους διαφορὰς διατέλλουσιν. Ὡς δὲ τῷ
εἰπεῖν, καὶ κατὰ τὸ πλέον, ἀπαύτας Ἐνθουσιαστικοὺς
πνας, καὶ ΒΑΚΧΙΚΟΥΣ, καὶ ἐνοπλίῳ κινήσει μὲν θορύβῳ καὶ
φόβῳ, καὶ κυμβάλων καὶ τυμπάνων καὶ ὀπλῶν. ἔτι δ' αὐτὰ
καὶ βοῆς ἐκπλήθοντες κατὰ τὰς ἱερουργίας, ἐν γήματι διακονούντων.
Καὶ τὰ ἱερὰ τρόπον πρᾶ κοινοποιεῖσθαι, ταῦτα τε καὶ τὸ Σαμο-
θρακῶν, καὶ τὰ ἐν Δήμῳ καὶ ἄλλα πλείω, διὰ τὸ τὴν Περσ-
πολιν λέγεσθαι τὴν αὐτὴν. Ἐπεὶ μὲν ἐν ΘΕΟΛΟΓΙΚΟΣ
πᾶς ὁ ἰαῖτος ἱεὺς τῆς Ἐποικίης, καὶ ἐκ ἀλλότῃ τῆς
τῷ φιλοσόφῳ θεωρίας.

Sect. 10. tion in Mankind, and gain the most Reverence
 to themselves ⁹.

THAT they came from an *Eastern* Country is apparent from the *Order* of their Arrival, and the *Progress* of their Inventions thro' the western Parts of *Europe*. *Arts*, and *Wealth*, and political *Institutions* in Religion, for the greater part, go hand in hand, and can hardly be disunited by any human Precautions. They were inseparable Companions in the *Progression* of the *Grecian* Manners formerly mentioned; and their real Motions westward are accordingly to be gathered from those Passages of *Homer's* Writings, where he speaks of the Countries then famous for Wealth and Grandeur. The first is *Egypt*; whose chief City, *THEBES*, bears the Character of that Place in the World

—“ΟΔΙ ΠΛΕΙΣΤΑ Δόμοις ἐνὶ ΚΤΗΜΑΤΑ κείται⁹,

“ where the Houses contained the GREATEST
 “ Wealth:” Next, the Coast of *Asia*, “ whose
 “ Inhabitants, says the Poet, the ΕΛΚΕΧΙΤΟ-
 “ ΝΕΣ ΙΑΩΝΕΣ, *Ionians in their flowing Robes*,
 “ are a delightful Sight to a Man who be-
 “ holds their fine Appearance, when they
 “ come to *Delos*, with their Wives and Chil-
 “ dren,

⁹ Tympana tenta tonant Palmis, & Cymbala circum
 Concava; raucifonoque minantur Cornua cantû;
 Et Phrygio stimulat numero cava Tibia menteis;
 Telaque præportant, violenti Signa furoris,
 Ingratos Animos, atque impia pectora Volgi
 Conterrere Metu quæ possint, Numine Divæ.

LUCRET.

⁹ Οδυσ. Δ.

“dren, ἡδ’ αὖτ’ ἄλ’ κΤΗΜΑΤΑ ΠΟΛΛΑ^f and Sect. 10.

“the GREAT Wealth they possess:” And ~~~~~
lastly, the richest Man in Greece, not in Lands
or Cattle, but in Household Furniture, Plate,
and Apparel, is *Menelaus*, who

ΚΥΠΡΟΝ, ΦΟΙΝΙΚΗΝ ΤΕ, ΚΑΙ ΑΙΓΥΠΤΙΟΥΣ ΕΠΑΛΗΘΕΙΣ,

Had wander’d o’er PHENICIA, CYPRUS, EGYPT^t,

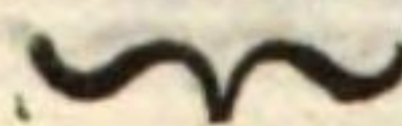
and from these Countries had brought home so
much Wealth, and so many Works of Art,
as to make his Palace shine with Gold, Am-
ber, Silver, and Ivory; and left him without
a Rival in Wealth among the *Greeks*.

EXACTLY agreeable to this, the *Islands*
said to be first civilized, and brought to live in
a regular manner, were *Cyprus*, *Rhodes*, and
Crete. Your Lordship, who knows their Si-
tuation, will easily perceive, that their Neigh-
bourhood to the *Continent* must have procured
them that Precedency; and for the same Rea-
son, that *Imbrus* and *Lemnos*, lying so near the
Chersonesus, became the grand Receptacles of
the *Samothracian* and *Bendidian* Mysteries.
Nine of the *Telchines* are said to have lived in
Rhodes; and some of them went from thence
with *Rhea*, to assist her to nurse *Jove* in *Crete*;
that is, “*In a Course or Flux of Years, they*
“*went from Rhodes, and instructed the Cre-*
“*tans in the Worship of Jupiter.*”

ONE

^f ‘Ομήρου ὕμν. εἰς ΑΠΟΛΛΩΝΑ. Α.

^t See Page 268.

Sect. 10.  ONE of the chief Parts of the Worship of the Ancients, was their *Oracles*^u; and their believing in them was a good proof of their being truly convinced of their *divine Original*: It is not therefore to be supposed that the *Egyptian Strangers* would neglect a principal Branch of their Religion, or overlook so *gainful* an Institution in their new Plantation: But that there may be no use for Supposition, nor any doubt left of the *Oracular Talents* of this very Tribe, one of the *Telchines*, *LYCUS* by name, leaving their first Settlement, went to *Lycia*^w, and founded the Oracle of the *Lycian Apollo*, upon the Banks of *Xanthus*. This Temple, the accurate *Strabo* calls *ΤΟ ΛΗΤΩΝ*, the Temple of *Latona*, which affords a new proof of its *Egyptian Origin*. The chief Oracle in *Egypt* was *Latona's* at *Butoo*, the Mother of *Apollo*, (for the God was of a *soothsaying* Family;) and the *Telchine* who founded this, has probably called it after the honoured Habitation of the Goddess in his own Country.

DELPHI, I take to have been their next Settlement, after they had succeeded so happily in *Crete*, and established both their Rites and Laws among the Inhabitants: From it, in a lineal kind of Succession, sprung the *Oracles* of

^u Τῶν ἀρχαίων μᾶλλον ἢ ἐν πρῶτῃ, καὶ ἡ ΜΑΝΤΙΚΗ καθύλα, καὶ τὰ ΧΡΗΣΙΜΗΡΙΑ· νυνὶ δ' ὀλίγη οὐσία κατέχει πολλὰ.
ΣΤΡΑΒ. ΒΙΒ. 14.

^w See Page 93 of *O L E N* the *Lycian*.

of greatest fame over Greece. Among the De-Sect. 10.
scendants of *Machereus* (a *Delphic Priest*, fa-
mous for killing *Neoptolemus*) was *BRANCHUS*;
who quitted his paternal Seat, went to *Didymæ*
near *Miletus*, and there set up the Oracle of
Apollo, known by the Name of *Branchidæ*.
The Priests of this Temple affirmed in the
usual mythological strain, that *Apollo* was in
love with their *Founder*, and so bestowed upon
him the Gift of *Prophecy*.

A LITTLE before this, the *Clarian Ora-*
cle near *Colophon* was founded by *Mopsus*
the Son of the inspired *Manto*, and Grandson
of *Tiresias* the *Theban Prophet*. It stood in a
beautiful Grove, as did most of the Temples
that were consecrated to *Apollo* and *Diana*,
and was still in vogue in the days of *Germa-*
nicus the Son of *Drusus*, and *Livia's* Grand-
child. There were many of them all along
the *Ionick Coast*, which seems to have been
anciently a *prophetic Soil*: It came afterwards
to be productive of *Poetry*, and turned at
last to *Rhetoric* and *Philosophy*. *Apollo* had
Oracles at *Zelea*, *Priapus*, *Larissa*, *Thymbrus*,
Cilla, *Grynium*, and many other Places. The
multitude of them shews a particular Attach-
ment to his Worship; and the reason of it is
worthy of our notice, and belongs to our Sub-
ject.

THE little Island *Delos* is commonly af-
signed, by the *Greek Historians*, as the Birth-
place

Sect. 10. place of *Apollo* and *Diana*: But the *Asiatics*
 ~~~~~ have likewise a Claim, and perhaps equally  
 ancient with the other. “ A little up from  
 “ the Sea-shore, not far from *Ephesus*, there  
 “ stands a stately Grove of all sorts of Wood,  
 “ but chiefly *Cypress*: They call it *Ortygia*,  
 “ and thro’ it runs the River *Cenchrius*, in  
 “ which they say the Goddess *Latona* bathed  
 “ herself after Child-bearing. For here it  
 “ was that her Delivery happened under the  
 “ Care of *Ortygia* the Nurse; and here they  
 “ shew the *Recess* or *Sanctuary* in which she  
 “ was brought to bed, and the *Olive Tree*  
 “ on which she first leaned, when her Pangs  
 “ had ceased. Above the Grove stands *Sol-*  
 “ *missus*, the Mount where the *Curetes* took  
 “ their Station, and with the Noise of their  
 “ Armour amazed the jealous *Juno*, until  
 “ *Latona* was brought to bed. Many old  
 “ *Temples* are to be seen around the Place,  
 “ and some new built: The first are adorned  
 “ with *ancient* Statues; such as a Statue of  
 “ *Latona* with a Sceptre in her hand, and  
 “ another of *Ortygia* with the *Twin-Gods* in  
 “ her Arms. A grand Assembly is yearly held  
 “ in honour of the *Birth*; the Youth from  
 “ the adjacent parts appear sumptuously ha-  
 “ bited, and keep the Feast with all possible  
 “ Magnificence; and the ancient *College* of  
 “ the *Curetes* make an Entertainment for  
 “ themselves, and perform some *mystick Sa-*  
 “ *crifices*,



“*crifices*, I fuppose after the manner of their Sect. 10.  
“*Founders* x.”

HERE we have the fame *Rites*, and the fame *Teachers* of them, as we found in *Crete*, the Parent of the *Delphic Oracle*: And it could hardly fall out otherwise, fince the fame *Historian* who pointed out the Country of *Minos* y, hath alfo told us, “That the CRE-  
“TANS under *Sarpedon*, failed to this very  
“Coaft, and founded the *old Miletus*: The  
“*new* was hard by it; which afterwards fent  
“forth Colonies all around it, and on both  
“fides the *Hellefpont*, as far as the *Euxine*  
“Sea.”

WE have the very fame Account from *Virgil*, who is admired and quoted by the later *Roman Writers*, not only as the fineft Poet, but the greateft and exacteft *Antiquarian* of his Country; which, they fay, He has fhew’d wherever the Structure of his Poem did not forbid it. He lets us know, That the ancient *Inhabitants* of the *Trojan Coaft* came from this *Parent-Ifland* under TEUCRUS, and, as all Colonies do, transferred the Names of their old Towns and Mountains into their new Settlements. *Miletus*, or *Milytus*, was a Town in *Crete*, and *Miletus* one in *Asia* founded by *Sarpedon*: *Ida* was a Mountain in *Crete*, and another of the fame Name overlooked *Troy*: The *Dorians*, *Curetes*, and *Pelasgi* were *Cretans*,  
(fee

x *Strabo*, Lib. xiv.

y *Ephorus* apud *Strabon*. Lib. xiv.



Sect. 10. (see *Odyss.* XIX.) and the *Dorians*, *Curetes*, and *Pelasgi* were Inhabitants of the *Lesser Asia*; and also brought with them the whole Train of their proceffional Rites, and oracular Worship<sup>2</sup>.

WITH the *Cretans* came likewise these *Guardians of young Deities*, the *CURETES*<sup>a</sup>, to the maritime Places of *Ionia*, *Caria*, and *Lycia*, and made *Apollo* be born *here*, as they had made *Jove* be produced in *Crete*; or perhaps, as they or some of their Order had made *Apollo* himself owe his Birth to *Delos* before.

THAT the *Grecians* were themselves conscious of this Genealogy of their God, I gather from the Hymns ascribed to *Orpheus*; which, tho' not the Work of the great Law-giver, as they now stand, are yet the noblest and oldest *Remain* of the pure *Grecian Liturgy*. They are properly *Invocations* of the several Deities, and composed of the *Distinctions*, *Powers*, and *Attributes* peculiar to each: The *Tuscan Priests* very justly called these Pieces of Worship *Indigitamenta*.

\* CRETA Jovis magni medio jacet Infula Ponto,  
Mons *Idæus* ubi, & Gentis Cunabula nostræ.  
Centum Urbes habitant magnas, uberrima Regna  
Maximus unde Pater, (si rite audita recordor)  
TEUCRUS, *Rhæteas* primum est advectus ad Oras;  
Optavitque locum Regno: Nondum *Ilium* & Arces  
*Pergameæ* steterant; habitabant Vallibus imis.  
Hinc Mater Cultrix CYBELÆ Corybantiaque Æra  
*Idæumque* Nemus: hinc fida silentia Sacris,  
Et juncti Currum Domine iubiêre Leones.

*Æneid.* Lib. iii.

<sup>a</sup> Et tandem antiquis CURETUM allabimur Oris.

*Virgil. Æneid.* iii.



*Indigitamenta.* In the *Address* to *Apollo*, a-Sect.10. among the other Qualities, taken from his Nature, as representing the *Sun*; from his Mythology, as vanquishing *Python*; and from his Effects, as *Health* and *Harmony*, there is one taken from a local Relation: He calls him ΜΕΜΦΙΤΗΣ, or the *Memphian Apollo*; an Appellation taken from *Memphis* the Metropolis of *Egypt*, at the time when these *Hymns* were composed <sup>b</sup>. It is remarkable as it stands among the other Epithets; and appearing among the *first* of them, seems to insinuate an early Affinity between the *Delphic* and *Egyptian* Prophecy. In these same *Hymns*, the *Curetes* are complimented with being

— *Th' immortal Race*

*Who first prescrib'd a Prayer to weak Mankind* <sup>c</sup>.

And in the *Address* to *Latona*, it is plain the Author knew the Pretensions of *Asia* to her Reception; but he has divided the Honour, and made her bear *Apollo* in *Delos*, and *Diana* in *Ortygia* <sup>d</sup>.

THERE

<sup>b</sup> *The Hymn begins,*

Ἑλθέ μάκαρ ΠΑΙΑΝ, πτωχόνε, Φοῖβε, λυκερῶ,  
ΜΕΜΦΙΤ', ἀγλαόπμε, ἰήϊε, ὀλβιοδῶτω, &c.

<sup>c</sup> Ἀθάνατι ΚΟΥΡΗΤΕΣ, ἀρήϊα τεύχε' ἔχοντες,  
ὑμεῖς καὶ τελετὴν ΠΡΩΤΟΙ μερόπῳιν ἔδεδε.

<sup>d</sup> Γειναμένη Φοῖβον τε καὶ Ἀρτεμιν ἰωχέμεσαν,  
τὴν μὲν ἐν ὈΡΤΥΓΙΗ, τὸν δὲ κρηναῇ ἐν ΔΗΛΩ.

P



Sect. 10. THERE is another Connexion still remains :  
 ~~~~~ To comprehend it in all its Strength and Beauty, requires an Eye like your Lordship's, accustomed to view the various Models of States, and trace the Genius and Result of different Schemes of Government. I can only pretend to point out the Substance of it, which stands thus.

IT is agreed among the Ancients, That the *Plan* of the *Spartan* Constitution was taken from the Laws of *Crete*. *Lycurgus*, they say, made some stay in the Island, and conversed with the *Cretan* THALES, a Law-giver and Poet, who informed him, " How
 " *Minos* and *Rhadamanthus* had framed their
 " Laws, and published them among the In-
 " habitants as coming from *Jove*." From thence he went to *Delphi*, and consulted the Oracle concerning the *Plan* he had received ; and it being approved of, he returned to *Lacedemon*, and settled it likewise as the Dictates, not of *Jupiter*, but of the *Delphian* God. It was still in vigour when *Herodotus* lived ; who having had occasion to observe the *Spartan* and *Egyptian* Customs, with more Attention and Understanding than falls to the share of most Travellers, hath left us a Draught of the *Resemblance* he found in many Particulars, both of their Religion and Government^e. I will not enter into a *Detail* of them,

^e *Herodot. Erato, Lib. vi.*

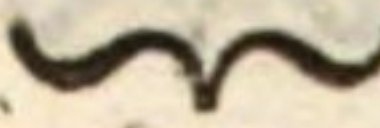
them, but take notice of an obvious Question; Sect. 10.

“ How great the Resemblance must have
 “ been between the Originals (the *Egyptian*
 “ and *Cretan*) since so much of it was pre-
 “ served in the Copy at second hand, the *La-*
 “ *cedemonian* Constitution?”

OF ALL the Institutions of *Crete*, I shall mention but one, to shew the diffusive Influence of the *Egyptian* Customs. *Musick* and *Poetry* in *Egypt* were circumscribed by *Law*, as I observed before; and we learn from the Sketch of the *Cretan* Common-wealth left by *Strabo*, “ That their Children were taught
 “ *Letters*, and the *Songs* appointed by *Law*,
 “ and a certain Species of *Musick*, exclusive
 “ of all others f.” In imitation of this, the *Lacedemonian* Youth sung the Hymns of *Terpander*; and to give them the more Authority, the *Helotes* or Slaves were forbid to sing them under severe Penalties. Thus these three States, *Egypt*, *Crete*, and *Lacedemon* agreed in the strange Design of setting Boundaries to the two wildest things in Life, the Sallies of *Musick* and Raptures of *Poetry*. But this, we are told g, was the most ancient *Philosophy* in *Greece*; and their first *Sophists*, taught by the *Egyptians*, run their Science in this politick
 P 2 Strain.

f Παιδας δὲ ῥαῦματά τε μανθάνειν, καὶ τὰς ἐν τῷ ΝΟΜΩΝ
 Ω ΔΑΣ, καὶ πῶς ἔειδεν τῆς Μουσικῆς. ΒΙΒ. Ι.

g ΦΙΛΟΣΟΦΙΑ ἐστὶ παλαιότης τε καὶ πλείη τῶν Ἑλλήνων
 ἐν ΚΡΗΤῃ τε καὶ ΛΑΚΕΔΑΙΜΟΝΙ καὶ σοφισαὶ πλεί-
 σται τῆς ἐκεῖ ἐστίν. Πλάτων. Πρωτάγωγ.

Sect. 10. Strain. They chose, like their Masters, to  begin at the Source; and thought it the greatest Wisdom to fashion and regulate the human Passions, by adjusting the *Springs* that set them a going.

AND now we are got upon an *Ascent*, whence we can see to the end of the Disquisition. It now appears *what these PÆANS were*, which the *Cretans* were wont to sing:—No other than the *publick Hymns* authorized by *Law*, and appointed to be learned by their noble Youth. It appears in what manner the *Oracle* was erected, and what kind of *Learning* was probably there:—It must have been a *Tradition* of the *Cretan* and *Egyptian Mythology*, involved in Metaphor, and heightened by Enthusiasm. Nor was it solely confined to *religious* matters: All sorts of Subjects came through the hands of *Apollo*; and the Philosopher so often quoted, when he forms a Scheme for improving his Countrymen in Wisdom, and assisting them to make advances in real Knowledge, lays a part of the Stress upon their *Instruction* from the *Oracle* ^h.

THITHER our Poet seems to have gone by Sea from *Chios*. For in relating the Voyage of the *Cretan Vessel* that carried the Founders of the Temple of *Delphi*, almost round the

^h Παιδαίαις τε καὶ ἐκ ΔΕΛΦΩΝ Μαντείαις χρωμέναις.

Πλάτων. Ἐπινομή.

the *Peloponnesus*, he has described the *Coast* Sect. 10. so minutely as to name *eighteen Promontories* and *Coast-Towns*, which they saw one after another: He mentions the distant *Islands*, and *Tops* of Mountains, they descried at such and such Parts of their Navigation; and has not forgot so much as the *Changes* of the *Wind* necessary in so indirect a Course. This seems to be too exact and particular to be received by *Relation* from another; but looks like the effect of *personal Observation*, and the exact Memory our Poet retained of a Voyage made by himself. There let us leave him with his *priestly Instructors*, to consider what use he made of this Stock of Knowledge, and *How such Materials are to be managed?*

SO DELICATE is the Nature of *Mythology*, that it requires not a stronger Head, or more elevated Fancy, to produce it at first, than it does a nice Hand to apply it in a Poem, and interweave it with the Persons and Machines concerned in the Action. Of the two sorts already mentioned, the *last* is apt to get the upper-hand in the Narration, and confound its own Offspring, the *artificial Mythology*. This produces Inconsistencies sometimes in Facts, or renders the Meaning of the Allegory impenetrable: But the worst part of its Influence, when misapplied, is upon *Manners*; where it destroys the Distinctions of Charac-

Sect. 10. ters, and often blends Extremes that are insom-
 ~~~~~ patible in *Nature*.

T H E R E are Circumstances in many of *Homer's* Stories, which have little Connexion with the Transaction where they are employed:

“ Some of his Fables, says *Eustathius*, were  
 “ invented by himself for his present purpose;  
 “ others of them are *purely allegorical*: And  
 “ he has many besides, that were composed  
 “ at first by the *Ancients*, and are inserted  
 “ in their proper places in his Poetry, tho’  
 “ their Allegory does not always respect the  
 “ *Trojan Affairs*, but points at what was in-  
 “ tended by its *first Inventors*.”

To shew the Truth and Extent of these Observations throughout *Homer's* Writings, would be, upon the matter, to write a regular Treatise of *Mythology*. It has been done in part by the learned *Proclus* in his Notes upon *Hesiod*, and upon *Plato's Timæus*; where the Objections raised against our Poet's Representations of the Gods are answered, sometimes with more *Deference* than Judgment. But there are some other Parts of his Management with respect to his *Divinities*; their ranging themselves on different *Sides*; and his *Chiefs* being protected by *opposite* Powers, which it will be worth while to examine. They are Beauties in Poetry for the most part but little observed, and give great pleasure, when we  
 enter



enter into their Meaning, and perceive the Justness of their Application. Sect. 10.

HOMER's GODS are finely distributed between the two Armies, the *Greeks* and *Barbarians*: The *Greeks*, naturally wise and brave, and so formed by the *Temperature* of their *Climate*, have *Pallas* and *Juno* of their Party. The *Trojans* have *Mars*, or the impetuous *Sally* of War, *Venus* or *Effeminacy*, and *Apollo*, a mixed kind of Divinity; the God of *Heat*, *ecstatick Musick*, and *poetick Passion*. *Jupiter*, or the *Universal Nature*, and particularly the Influences of the *Celestial Region*, favours sometimes the one and sometimes the other, but generally the *Greeks*. *Neptune* is entirely *Grecian*, as they were Lords of the *Sea*. *Mercury* and *Diana* have little to do in the War, but are mentioned by the *Poet*, the one from the *Egyptian Tradition* as *Latona's Opposite*, and the *Conduſter* of departed Souls; and the other, as a *Power*, no Friend to the *Ladies*, whom ſhe kills at pleasure. Theſe are what we may call the *active Gods*, and this is their general Arrangement. As for *Saturn* or *Time*, *Ceres* or the *Earth*, *Pluto* or *Hell*, they are a kind of *ſtable Deities* that ſupport the *whole* of things, but have but little particular Influence upon any ſingle Action.

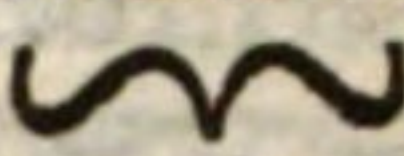
IF WE deſcend to their ſeveral Parts, and look nearer ſtill into the *Poet's Conduct*, we ſhall find every God in his becoming Employ-



Sect. 10. ment, and acting consistently with the Power  
 he represents. *Phæbus* or the Sun, the God of Heat and Health, in his Wrath sends a Plague. *Achilles*, from a Sensation of the Corruption of the *Air* now unwholesome, or in the Poet's Stile, being warned by *Juno*, calls an Assembly : Provoked by *Agamemnon*, *Pallas*, or *Reflexion*, reasons with him, and quiets him. His Armour is made by *Vulcan*, the God of *Fire*; and his vast Nimbleness and Humidity makes him properly the Son of a *Sea-Goddeſs*. The wise and patient *Ulyſſes* is favoured by *Minerva*; as *Ajax*, rash, lumpiſh, and ſtrong, is at conſtant variance with the Goddeſs of Wiſdom : and it is very remarkable, that *Homer* never changes this *tutelar Numen* to the Prince of *Ithaca*, nor represents his ſubtil *Hero* under any other Tuition than the blue-ey'd Maid's. It might have embellished his Narration, and given play to his Fancy; but he has preferred the *Truth* of the Character, and ſtuck cloſe to his Allegory. The frequent Shipwrecks, and bad Fortune of the Hero at *Sea*, is, in poetical Language, that *He was hated by NEPTUNE*, in the ſame manner as the Man who committed any Outrage when *drunk*, was under the diſpleaſure of *Bacchus*. The other Chiefs mentioned in the *Iliad* are frequently aſſiſted or protected by ſome *Divine Perſon*, according to the Nature of the Occaſion, the Character of their Nation, or their perſonal Qualities.

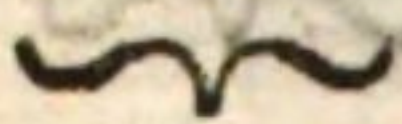
LET



LET us now quit our Bard for a little, Sect. 10. and observe what Figure this Subject makes  in other hands:—The celebrated *Roman* Poet, writing for the Honour of his Country, has been forced to *shift Sides*, and make the *Trojans*, if not the *conquering Party*, at least worthy to conquer, and only subdued by Fraud and Stratagem. This, with the received *Tradition* concerning the Birth of his *Hero*, has led him into some Improproprieties about his Gods, which he has not failed to cover with his usual Judgment. For example, that the chief Divinity who guides the *holy, wise, and brave Eneas*, should be VENUS, is something unlucky. She well might tutor *Paris*, and favour all the *Trojans* who had their Seraglio's even then: But it required great Discretion to make her act in the *Eneid* with any Propriety. And after all, however we may be charmed with the Delicacy of her Appearance, and the Pomp of the Description, I don't know but she is introduced as a *mere Person*, divine indeed, and of great Power; but without any regard to her *Character* and *Inclinations*. It was hard to make her appear in a *virtuous Cause*, or direct the Enterprizes of the pious Hero, in any other Capacity than his *traditional Parent*; except she had condescended to accompany him when he went a hunting, and conducted him into the Cave with *Dido*.

SUCH



Sect. 10.  SUCH is the *impatient* Temper of Mythology; and so powerful a thing is *Truth*, that it will not stoop to any other than a *genuine* Representation, nor bear to be disfigured tho' in *Masque*. Perhaps *Homer's* drawing immediately from the *Fountains*, or having a hand himself in modelling these *divine Phantoms*, was the Cause of his having been so happy and natural in their *Distribution*. Their *Use*, if we may believe the Ancients, was not confined to *Poetry*; nor to raising those high Sensations and magnificent Images of the Universe and of its Parts, for which we admire them: But thro' the channel of *Religion* they reached *Life*, had an influence upon *Morals*, and impressed the Vulgar with that dread of future Punishments, which keeps them in their Duty.

A PERSON of great Wit, and greater Learning, who has laboured exceedingly to prove, "That Mankind for the most part acts not "from *Principle*," hath at the same time essayed to weaken this Influence<sup>i</sup>, and attributes any Good their Religion and its Rites could do, to their filling up that *Time* which must have been otherwise ill employed by a polite and voluptuous People: Yet he allows, that an Apprehension of Punishment from the *Magistrate* restrains from Evil; and why an Apprehension of Vengeance from the *Gods*, if supposed equally certain, should not have the same Effect,

<sup>i</sup> Continuation de Pensées diverses par M. Bayle, tom. ii. §. 119.



I cannot understand: The former is insuffi- Sect. 10.  
cient, in many instances, to prevent Fraud or  
Violence, and so no doubt is the latter. And  
these Instances, when collected and set toge-  
ther, make a glaring Appearance; but conclude  
no more against the Efficacy of Religion, than  
against the Necessity of Laws and of Penalties  
to enforce them.

THAT the Commonalty of Greece and  
Rome believed a State of future Rewards and  
Punishments; and that *this Belief* kept them  
in their duty, is affirmed, as I said, by the  
wisest of the Ancients. It is needless to tell  
your Lordship, that TIMÆUS LOCURUS was  
of the number: The Character he bears of  
*Plato's Master* is sufficient to justify his Claim.  
The little Treatise of his, which 'tis thought  
his illustrious Scholar purchased at an immense  
Price, is no less than a *System of the World*<sup>k</sup>.  
His Expressions are simple, but his Doctrines  
are drawn from deep Observation, and explain-  
ed in the Harmony and Proportions of the *Py-  
thagorick Philosophy*. He begins with *Crea-  
tion*, which he attributes to a good Principle,  
whom he calls, "The invisible God, the  
"Prince and Parent of all things." Then  
he

<sup>k</sup> Τιμαίω πρὸ Λοκρῶ περὶ ΨΥΧΑΣ ΚΟΣΜΩ καὶ ΦΥ-  
ΣΕΩΣ.

Upon this Treatise, these Verses of *Timon* the Satyrist are  
preserved:

Πολλῶν δ' ἀργυρίων ὀλίγον ἠλλάξατο βίβλου  
Ἐνθεν ἀφορμήθεις ΤΙΜΑΙΟΓΡΑΦΕΙΝ ἐπ' αἵρεσις.



Sect. 10. he goes thro' its *Parts*; the Nature of the  
 W *Elements*, the Course of the *Planets*, and Pe-  
 riods of the *World*, and concludes with *Man*,  
 and the Doctrine of *Morals*, in these remark-  
 able Words: " The Mind, says he, that is  
 " exercised in such Contemplations, and at-  
 " tains to a *Contentedness* with the State of  
 " Humanity, and to a *just use* of the appoint-  
 " ed Measure of Life, is undoubtedly happy:  
 " And whosoever receives this Attainment as  
 " his Lot from Heaven, is led by *Truth* to  
 " *Felicity*. But if any Disposition happens  
 " to be perverse and unruly, then *Chastise-*  
 " *ment* ought to be applied; both that which  
 " is appointed by the *Laws*, and also what  
 " can be drawn from those *Traditions* which  
 " introduce numberless Terrors from *Heaven*,  
 " and Tortures in *Hell*; threatening endless  
 " Punishments that await the wretched Ghost  
 " *below*, with all the Torments which the  
 " IONICK POET has laudably, and from  
 " *ancient Tradition*, represented the Souls of  
 " wicked Men to endure *hereafter*. For as  
 " sometimes, when wholesome Remedies will  
 " not prevail, we procure Health by admini-  
 " string a sickening Potion; so we curb the  
 " Stubborn and Disobedient by *false* Rela-  
 " tions, when the *true* have no Effect. Of ne-  
 " cessity therefore THE FOREIGN TOR-  
 " MENTS must be inculcated<sup>1</sup>. — And it  
 " must

<sup>1</sup> λέγοντες ἀγλαίως καὶ ΤΙΜΟΡΙΑΙ ΕΝΕΝΑΙ.



“ must be told, that *Nemesis*, the distributive Sect. 10.  
 “ and avenging *Power*, hath appointed all  
 “ these things to happen in the *second Pe-*  
 “ *riod*, and to be executed by fierce infernal  
 “ *Genii*, who witnessed the Conduct and the  
 “ Crimes of Men. To them the all-govern-  
 “ ing God hath committed the Administra-  
 “ tion of the World, which consists of Gods  
 “ and Men, and of the other Animals he  
 “ himself hath formed, after the perfect Mo-  
 “ del of the *eternal and intellectual Idea* <sup>m</sup>.”

IT APPEARS then that Mythology, and  
*Homer's* Mythology in particular, was thought  
 to be a Cure for a wrong-turn'd Mind, and  
 a Restraint from Immorality and Vice: And  
 if it was so in *Greece*, it was much more so  
 in *Italy*, where *Timæus* was born, and where  
 long after his days, not only *private Super-*  
*stition* prevailed, but the most important Steps  
 of the State were over-ruled by the *Aruspices*  
 and *Augurs*; and their Consuls and Pretors  
 bowed before a Presage taken from the Entrails  
 of *Beasts*, the Flight of *Birds*, and Signs from  
*Heaven*.

BUT *Timæus's* Disciple seems to have car-  
 ried things a little further: He lived in *Athens*  
 at a time when the Laws had given a Sanction  
 to *Mythology*; with which, like a good Citi-  
 zen,

<sup>m</sup> Ὅτις ὁ πάντων Ἀρχαίων Θεὸς ἐπέτρεψε διοίκησιν κόσμου, συμ-  
 πεπληρωμένω ἐκ θεῶν τε καὶ ἀνθρώπων, ἧ τε ἄλλων ζώων ὅσα  
 δεδιμύεργηται ποτ' ΕΙΚΟΝΑ τὰν ἀείσαν ἘΙΔΕΟΣ ΑἰΩ-  
 ΝΙΩ καὶ ΝΟΗΤΩ. Τιμαίῳ Δοκρ. πρὸς Ψυχ. Κρίσιμω.



Sect. 10. zen, he so far complies, as to disapprove of a narrow Scrutiny into its *Sense* and *Origin*. He thinks it best to *accept* of the literal Meaning, and would have curious inquisitive People rather turn their *Searches* another way.

THERE was a beautiful Spot of Ground a little without the Walls of *Athens*, upon the Banks of *Ilissus*, where it was believed that *Boreas* had run off with the Nymph *Orithya*, while she was sporting with one of her Companions upon the Brink of the River. Thither came *Socrates* with a young Gentleman of the Town, in quest of an agreeable Retirement. They were to read a paradoxical Discourse of *Lyfias*, the greatest Orator then in *Athens*, proving, “ That *Favours* in Love should rather  
“ be granted to those who never felt the Passion, than to the real Lover.” And having talked a little of the Beauty of the Place, how proper it was *for Girls to sport in*, and mentioned some other Circumstances of the Story, the Youth very naturally turns to his smiling Companion, and says, “ But be sincere with  
“ me, *Socrates*; Do you really believe this Legend to be true<sup>n</sup>?—Why, says the Philosopher, tho’ I did not, (as they say your  
“ learned People do) I should not be far in  
“ the wrong; and then I would go *allegorize*,  
“ and say, that the real Wind had come in  
“ a

<sup>n</sup> Ἄλλ’ εἰπέ μοι πρὸς Διὸς, ὦ ΣΩΚΡΑΤΕΣ, καὶ σὺ τῆτο  
τὸ ΜΥΘΟΛΟΓΗΜΑ πείθῃ ἀληθὲς εἶναι.

ΠΛΑΤ. Φαιδρὺς.



“ a Gust, and blown the Nymph off the Sect. 10.  
“ Steep, and so was reported to have carried  
“ her away, while she and *Pharmacia* were  
“ intent upon their play. But for my own  
“ share, my Boy, I look indeed upon these  
“ moral Meanings as very pretty and curious;  
“ but think they belong to a profound la-  
“ borious Genius, and are the Work of not a  
“ very happy Man. My reason is, (and I  
“ have no other for it) That after one has  
“ got thro’ this Allegory, he must next under-  
“ take the Race of the *Hippocentaur*s; and  
“ when he hath adjusted them, then the  
“ *Chimæra* comes upon him: Next follows a  
“ Train of *Gorgons* and *Pegasus*’s, and other  
“ unweildy Monsters, inexplicable both for  
“ their Number and Absurdity. These, should  
“ one go about to explain without believing  
“ them, and attempt to give, according to  
“ their Texture and Likeness, but a homely  
“ Solution of their Meaning, it would be an  
“ Undertaking of great Pains and Leisure.  
“ But I, my Friend, can find no Leisure for  
“ such Enquiries; and the reason of it is,  
“ That I cannot as yet, in obedience to the  
“ God of *DELPHI*, UNDERSTAND MY-  
“ SELF. Now it appears ridiculous to me,  
“ to be searching into other Matters while I  
“ am ignorant of this. Wherefore bidding  
“ these Subjects adieu; and being persuaded  
“ of the Truth of the Opinion settled con-  
“ cerning



Sect. 10. *cerning them by Law, (as I just now told*  
*you) I fix my Attention upon myself; and*  
*consider, not the Gorgon or the Centaur,*  
*but what kind of a Monster I am; whether*  
*more double and slippery than Proteus, and*  
*more fiery than Typhon: Or perhaps, a tamer,*  
*milder Animal, designed by Nature for a*  
*divine Lot, and a peaceful Destiny."*



*Gravelot inv.*

*1<sup>st</sup> Guicht scul.*

SECT,







Sect. II. the hard Fate of the unhappy Lovers; and  we begin to feel some Indignation at the cap-  
tious Condition, upon which he was to pos-  
sess his Beauty, or lose her for ever: *Not to  
look at his loved Eurydice.* Arbitrary and ca-  
pricious! Unbefitting the just Brother of *Jove*,  
and unlike the Bounties of a *divine, unenvious  
Nature*<sup>a</sup>: Unless indeed there be something  
else understood than appears; some *Truth* in  
Life or Morals that lies latent under this Cir-  
cumstance of the *Tale*.

THE great and unhappy Lord *Verulam*,  
who was sensible of the Incongruity, has given  
an Explication of the Fable<sup>b</sup>; but seems not  
to have hit upon the real Meaning. What  
he says is entertaining and beautiful: for he  
was a Spirit of that high Order that go *ingeni-  
ously wrong*, and who cannot *err* without *in-  
structing*. But I incline to think that the *Mo-  
ral* of the Fiction is rather to be learned at an  
ordinary *Musick-Meeting*, or an unmeaning  
*Opera*, than where his Lordship directs us, in  
the Recesses of an abstruse Philosophy.

ORPHEUS's Mistress was *Musick*. The  
Powers of it are enchanting. It lulls the Rea-  
son, and raises the Fancy in so agreeable a  
manner, that *we forget ourselves* while it lasts:  
The

<sup>a</sup> Ἀφθονοὶ Ὀυρανίαται, καὶ ἐν ἀλλήλοις τελέθουσιν.  
<sup>b</sup> Οὐ φθονέει μὴν ἡ πολὺ κρείσσον ἡ λιοῦ ἀνταῖς.  
<sup>c</sup> Οὐ χθὼν Ὀυρανίοις ὑψώμασι νέρθεν εὐρύτα,  
<sup>d</sup> Οὐ ποταμοὶ πελάγεσσιν· αἳ δ' ὁμόνοιαν ἔχουσιν.

<sup>e</sup> F. Bacon, *De Sapientiâ Veterum*. § 11.



The Mind turns dissolute and gay; and hugs Sect. II.  
 itself in all the deluding Prospects and fond  
 Wishes of a *golden Dream*. Whilst every Ac-  
 cent is warbled over by a charming Voice, a  
 silly Song appears sound *Morality*; and the very  
 Words of the *Opera* pass for Sense, in presence  
 of their *Accompagnamento*. But no sooner does  
 the *Musick* cease, than the Charm is undone,  
 and the Fancies disappear. The first *sober Look*  
 we take of it breaks the Spell; and we are hur-  
 ried back, with some Regret, to the common  
 dull Road of Life, when the florid Illusion is  
 vanished.

IN THIS gloomy Temper, *My Lord*, should  
 I be at present, had it been my Happiness to  
 make one of the *inspired Train*: How unwill-  
 ingly would a true Son of the *Muses* part with  
 his Fictions and Enthusiasm? The mysterious  
*Egypt*! The prophetick *Isis*! The oracular *Tel-*  
*chines*; these nursing Fathers of the *Grecian Di-*  
*vinities*! To bid farewell to these with their  
 divine Pupils, and travel back with *Homer*,  
 to Countries of a cooler Turn, would be a me-  
 lancholy Prospect to a *Poet*.

BUT as things are at this time, I find it  
 possible to be very chearful under the thoughts  
 of an Exchange: *Variety* they say is sweet; and  
 there is a kind of pleasure in getting rid of the  
*lymphatick enthusiastical Tribe*, and taking Jour-  
 ney with our Poet, to a Land of Freedom and  
 Ingenuity: A Land of *Arts* of a different Stamp;



Sect. II. not so precise and uniform as the *priestly* Prescriptions; but blooming in the native *Grace* and *Vigour* which is the Gift of Liberty and unlimited Commerce. Nor will the Change, I am persuaded, be disagreeable to *your Lordship*, since it leads to a People and Nation whose Memory you are in Gratitude bound to honour.

THE *PHENICIAN* Name is so famous in early Antiquity, that the bare mention of it is sufficient to point out the Source of your Obligations. It presents us with the Authors and Improvers of *Building*, and the nobler kinds of *Architecture*; with the first Workers in *Iron*, *Wood*, and *Stone*: It makes us think of a Country, the *Parent* of *Mechanicks*, *Navigation*, and *Astronomy*; the Inventers of *Glass*, and Rivals of *Egypt* for the Invention of *Letters* and *Arithmetick*: In short, it reminds us of the Origin of the *noble* and *useful Arts* which employ many of your Lordship's Hours, and enable you to judge for your Country, in a Capacity not very common among the *Great*.

THIS Happiness of *Phenicia* in the inventive Genius of its Inhabitants, and its Situation between *Judæa* and the Sea, have made me often wonder at the Observation of an ancient Historian. He is treating of the Rise of Arts, and what every Nation had found out for the common Benefit of Mankind; and concludes his Account with this Remark, *Soli omnium*



*omnium Judæi nihil in medium contulere.* The Sect. II.  
Jews alone of all the rest have contributed no-  
thing for the publick Good. ~~~~~

I HAVE frequently endeavoured to find a reason for this Dissimilitude between two neighbour Nations: Sometimes I have thought, that the Knowledge of *human Arts* cultivated in *Phenicia*, was perhaps incompatible with that *Sacred Science*, for which the other People are so justly regarded: “Being the only  
“ *Canton* of the Earth whose Inhabitants were  
“ surprizingly illuminated, beyond the rest of  
“ the human Race.” At other times I have imagined, that our Author was *mistaken* in his Remark; and he must have been so in the grossest manner, according to the Doctrine of the *Rabbi’s*. One of the wisest of them<sup>d</sup>, makes no scruple to assert, “*That* the sublime and  
“ profound Parts of all kinds of Knowledge,  
“ were to be found among the *Jews*; and  
“ that not only the Principles of *all the Scien-*  
“ *ces*, but likewise the Conclusions which the  
“ *Greek Philosophers, Pythagoras, Plato, and*  
“ *such others*; had drawn from them, were  
Q 3 “ transmitted

<sup>c</sup> On est surpris de voir les Habitans d’un petit Canton de la Terre, plus eclaires que le reste du Genre humain.

M. Leibnitz *Preface à la Theodicée.*

<sup>d</sup> En nuestra ley se comprehende todo lo subtil y profundo de las sciencias; lo que no es ansy en las otras. And afterwards: Los fundamentos y conclusiones de todas las sciencias, fueron trasladados de Nosotros, à los Chaldeos primero, despues à los Persas y Medos, y despues à los Griegos.

R. Yeuda. Cuzary, *Discurs.* 2<sup>do</sup>.



Sect. II. “transmitted to them from the Jewish Sages,  
 “thro’ the hands, first of the Chaldeans, and  
 “then of the Medes and Persians.” Which  
 of these may have been the Case; or whe-  
 ther the Necessity of *Invention* in *naval Affairs*  
 may not have produced some difference be-  
 tween the bordering Nations, your Lordship’s  
 Acquaintance with the *Nature* of those Arts,  
 and the *History* of *Men*, will best enable you  
 to decide. But our present Business is only  
 with the *Phenicians*.

THEY were a very ancient Nation; so ac-  
 cient, that tho’ they are among the first Coun-  
 tries who make any Figure in History, and that  
*Letters* were early in use among them, yet  
 their *Origin* is quite uncertain; and in this re-  
 spect they are upon a level with their Neigh-  
 bours the *Egyptians*, or the ancient *Athenians*,  
 who both called themselves ΑΥΤΟΧΘΟΝΑΣ<sup>e</sup>,  
 and the *first of Men*<sup>f</sup>. Some of the old Writers  
 said, that they came from about the *Arabian*  
*Gulph*, and settled upon the *Mediterranean*  
*Coast*: And others affirmed quite the contrary:  
 “That some Merchants of *Sidon* had gone  
 “from thence, and first set on foot a Traffick  
 “in the *Red-Sea* g.” However this may have  
 been,

<sup>e</sup> Sprung from the Earth where they lived.

<sup>f</sup> Φασὶ πίνυν Αἰγύπτιοι καὶ τὴν ἐξ ἀρχῆς τὴν ὅλων γένεσιν, ΠΡΩ-  
 ΤΟΥΣ ΑΝΘΡΩΠΟΥΣ γενέσθαι καὶ τὴν Αἴγυπτον.

Διοδώρ. Σικελ. Βιβλ. α.  
 ε’ Οἱ μὲν γὰρ καὶ τὰς Φοίνικας καὶ τὰς Σιδονίους τὰς καθ’ ἡμᾶς  
 ἀποίκους εἶναι τὴν ἐν τῷ Ὠκεανῷ φασί, περσιθέντες καὶ διὰ τὴν  
 Φοινικέαν ἐκκαλῶντο, ὅτι καὶ ἡ θάλασσα ΕΡΥΘΡΑ. Οἱ δὲ  
 ΕΚΕΙΝΟΥΣ ΤΟΥΤΩΝ. Στρεβ. Βιβλ. α.



been, we cannot doubt of their retaining much Sect. II. of the Manners of the *Eastern Nations*: Their Language was a Branch of the *Aramean*, and their *Policy* both civil and religious; their *Temples*, *Records*, and Order of *Priests*, exempted from *Taxes*, are very like the Institutions that prevailed over the East <sup>h</sup>.

BUT what distinguished them from all the rest, was their early Application to *Maritime Affairs*, and the noble use they made of their Success. They were invited to turn their Thoughts this way by the Commodiousness of their Situation; and pursued it with such skilful indefatigable Patience, that they were the first Inventors, and continued the sole Masters, of the *western Trade*, from the first *Hercules* to the time of *Alexander*, for many hundreds of Years. By this means, their Accessions of Wealth and People were so great, that they grew uneasy at home, and therefore spread themselves abroad in great Colonies, and filled *Spain* and *Africk* with Cities, little inferior in Power and Splendour to their own <sup>i</sup>.

Q 4

THEY

<sup>h</sup> Τὰς τε ἱερῆς καὶ ἀσκήσουσιν παρὰ πλοῖσιν πῆς καὶ Ἀἰγυπτον  
ΑΤΕΛΕΙΣ, καὶ πῶς ΔΕΙΤΟΥΡΓΙΑΣ ἀπολελυμένους,  
ὅς βαβυλώνιοι καὶ χαλδαῖοι ΧΑΛΔΑΙΟΥΣ. Διοδωρ. Βιβλ. α.

<sup>i</sup> Barcinone (*Barcelona*), Malaca (*Malaga*), Carteia, (*Cartagena*), with several others in Spain. In Africk, *Tunis*, *Tripoli*, *Leptis*, *Utica*, and the Rival of Rome, *Carthage*: *Thebes* also in *Beotia*. But their great early Settlement was in *GADES* (*Cadix*) the little Island that lies in the Mouth of the Straights, and commanded all the western Trade of the World. This we can gather even from the divine Prophet, who calls the People of *Cadix*, “the Inhabitants of the Isle whom the Merchants of *Sidon* that pass over the Sea have replenished.” ISAIAH Chap. XXIII. § 2.



Sect. II. THEY WERE busied about these Settlements for some time *after the Trojan War*<sup>k</sup>: That is, “ While the *Phenicians* were in a  
 “ State of high Prosperity, populous and  
 “ powerful, acquainted with foreign Coun-  
 “ tries and useful Arts, *then it was*, by a  
 “ strange Constancy of good Fortune, that  
 “ HOMER had Opportunities to know and  
 “ converse with them.”

I MUST acknowledge that such a Combination of *lucky Incidents* in the Life of any *one* Man, looks something suspicious; and when I review the Concourse of them; his *Climate* and *Country*, his *Religion* and *Language*, the publick and private *Manners* of his Age, and his own *Profession* and *Travels*, it serves but to increase the Wonder. But we must consider, that a thing's being *rare*, does not presently conclude it to be false or imaginary; else the most beautiful *Theories* in Learning, and the highest *Pitches* of Happiness in Life, must be given up as absurd and impossible. Our Business therefore, is to *tread cautiously*, as we have done hitherto, and to take as little upon *Supposition*, as the distance of Time and Nature of the Subjects will permit.

THAT

<sup>k</sup> Θρυλλῆται καὶ ἡ ΦΟΙΝΙΚΩΝ ναυσιλία· οἱ καὶ τὰ ἔξω  
 ἤγεκλειον σηλῶν ἐπῆλθον, καὶ πόλεις ἐκτίσαν καὶ κῆρ, καὶ  
 περὶ τὰ μέσα τῆς λιβύης παραλίᾳ, ΜΙΚΡΟΝ ΤΩΝ ΤΡΟΙ-  
 ΚΩΝ ΥΣΤΕΡΟΝ. ΣΤραβ. Βιβλ. α.



THAT *Homer* had the Opportunities mentioned, and that he did not neglect to improve them, will best appear by considering *what he has really learned from the Phenicians*: This will be a certain Proof of his conversing with them, at the same time that it will set the Happiness of this Circumstance of his Life in a true Light: And if they are Lessons of Importance, it will increase at every Step, as we shall find this or the other *Allegory* or *Tale*, taken from the *Relations* of that ingenious People.

AND FIRST, it may not be amiss to observe in general, That many of the *Egyptian* Doctrines and Customs passed thro' *Phenicia* into *Greece*: The *Refugées* from *Egypt* commonly took this Country in their way, and afterwards proceeded to the *Islands*, or settled upon some part of the *Grecian Coast*: Some of them made a considerable Stay in *Phenicia* before they travelled further West, and therefore carried along with them into their new Settlements, both the *Phenician Arts*, and the *Egyptian Learning*.

THUS *CADMUS*, when he had staid long in *Phenicia*, went to *Lemnos*, *Imbrus*, and *Samothrace*, and is said to have carried thither the Worship and Rites of the *Phenician CABEIRI* or *Great Gods*, and taught the Inhabitants their Initiation and Mysteries, for which they were afterwards so famous: tho'



Sect. II. tho' I rather think the *Telchines*, or the *Idæi* *Dactyli* were there before him: For why should he not rather have established his favourite Worship in *Thebes*, where he finally settled?

HIS Son-in-law *Aristeas* reigned in *Cea*; his Grandson *Bacchus* in *Naxos*. *Phalanthus*, another *Phenician*, took up his Habitation in *Rhodes*, and the celebrated *Anceüs* ruled in *Samos*. He was one of the *Argonauts*, and the only Astronomer among them. His Mother gave her Name to the Island *Astypalea*; and the greater part of the CYCLADES received Names from the *Phenicians*, which were derived from those Accidents and Appearances that occur to a *sea-faring mercantile People*. Their several Origins have been nicely investigated by the laborious *Bochart*; and they appear to have been given in the same way as the *Spaniards* and *Portuguese*, when they discovered the *Indies*, called their Countries and Rivers, *Tierra de Fuego*, *Tierra de Brea*, *Terra dos Papos*: *Rio grande*——*De la Plata*——*De las Concas*; and such others.

BUT besides this early Intercourse between the *Greeks* and *Phenicians*, and principally the *Islanders*<sup>1</sup>, (among whom *Homer* lived,) there

<sup>1</sup> There are several Proofs of this Commerce in *Holy-Writ*, where *Tyre* and *Sidon*, the chief Towns in *Phenicia*, are commonly joined with the ISLES. Thus “*all the Kings of Tyrus and all*”  
“*the*”



there was another piece of good Fortune Sect. II. attended him. In order to converse with the *Egyptian* Priests, there was a necessity of making a Voyage to *Egypt*: But there was no need of travelling into *Phenicia*, to meet with a *Phenician Captain*, or the Governour of a Colony: They themselves went over all, carrying their Knowledge and Experience along with them. Their manner was, to go out early in the Spring upon a *Trading Voyage*; some to the *Bosphorus* and *Euxine*, some to the *Egean* and *Adriatick*; others passed the *Streights*, and steered to the *Gum Coast* on one hand, and as far as *Britain* on the other; and when they had searched thro' all for Merchandise, they returned loaded home late in the Year.

TO THIS intelligent and wide-spread Nation, I am apt to think our Poet stands indebted for *his foreign Geography*. — This is an uncommon way of speaking; but it will be

“ *the Kings of Zidon, are joined with the Kings of the Isles which are beyond the Sea* \*.” And more particularly by another Prophet, Tyre is called “ *the City situate at the Entry of the Sea, which is a Merchant of the People for many ISLES* †: *The Men of Dedan were her Merchants; MANY ISLES were the Merchandise of her Hand* ‡.” And at her Fall, “ *the ISLES were to tremble; the Princes of the Sea to come down from their Thrones, and lay away their Robes* ||; *The ISLES were to shake in the Day of her Fall, and the ISLES that are in the Sea to be troubled at her Departure* ||†. These ISLES were no other than Cyprus, Rhodes, Crete, and the Islands of the Archipelago, where HOMER lived.

\* JEREMIAH XXV. § 22,

† Ibid. §. 15.

||† Ibid. § 18.

† EZEKIEL XXVII. § 3.

|| XXVI. § 15.



Sect. II. be easily understood when we reflect, That  
 ~~~~~ *Homer* was more capable of giving than receiving Instruction in the *Geography* of *Greece*, the *Lesser Asia*, and perhaps the *Egyptian Coast*: But what further Knowledge appears in his Writings of the other Tracts of Land in *Europe*, *Asia*, and *Africa*, That, I judge, he has received by Information from the *Phenicians*.

MY REASONS for this Opinion are these: By staying in *Greece*, and making short Voyages among the *Islands*, or even down to *Egypt*, he could never learn that the *Earth* was begirt on all sides with the *Ocean*, as he often says it is: But the *Phenicians*, who had made long Voyages upon the *Red* and *Mediterranean Seas*, who had passed thro' the *Streight* of *Gibraltar*, and sailed the Coast on either hand before *Homer's* days, and were actually making such Voyages annually during his Life, They might tell him, that where-ever they came, they found the general Barrier was the *Ocean* ^m.

FROM the same *Sea-faring* People, he must have heard what Countries were the *Boundaries* and *Ends* ⁿ, as he calls them, of the habitable Globe. Some of these he plainly names by their proper Appellations; others he points out by such *Marks* and Peculiarities; as demonstrate that he was not ignorant of their Situation. To

^m They named it so from *this* very Circumstance. See Page 100. in the Notes.

ⁿ ΠΕΙΡΑΤΑ ΓΑΙΗΣ.

Ὅθεν Δ.

To the *South*, he directly mentions *Africk*, Sect. II. *Ethiopia*, and what we take for *Arabia*°, as the uttermost Parts of the World: To the *North*, he describes the Life of the *Hyperbo- reans*, just as we know the *Scythians* and *Tar- tars* lived, People that inhabit the *Northern* Continent: To the *East*, and *West*, he names no Country, but says frequently, *That the Sun rises from P, and sets in the Ocean*^q; which can have no other Meaning, than that the *Asiatick* Continent on the *East*, and the *European* on the *West*, are bounded by the *Watery Ele- ment*. This is the only Sense the Expression will bear; and any other put upon it, makes it a plain Absurdity.

IT is the more remarkable, as it comes from a Man who lived between two great undiscovered Lands. *Ionia* had the vast Con- tinent of *ASIA* lying due East from it; a very small part of which was known to *Ho- mer* himself, or to the *Greeks* long after his Time. There is no mention made of *Baby- lon* or *Ecbatana* in all his Writings, which *He*, who celebrates the *Wealth* of *Thebes*, and *Arts* of *Sidon*, could never have omitted to do, had he known any thing of the *Assyrian*

OF

° ΕΡΕΜΒΟΥΣ.

^p Ἡελίῳ μὲν ἔπειτα νέον προσέβαλλεν ἀέρεαίς,

Ἐξ ἀγαλαρρείταιο βαθυρρόου Ὠκεανοῖο.

Ὅδυσ. Τ.

^q Ἐν δ' ἔπετ' Ὠκεανῷ, λαμπρὸν φάος Ἡελίοιο,

Ἐλκον νύκτα μέλαιναν.

Ἰλιάδ. Θ.

Sect. II. or *Median Empire* ^r. Nay so late as the
 ~~~~~ Reign of *Darius*, the *Lacedemonians* did not  
 know the distance of *Susa* or *Babylon* from  
 the *Sea* <sup>f</sup>: So that I believe *Homer* was ac-  
 quainted with little more of the *Inland Coun-  
 try*, than what was under *Priam's* Dominion,  
 or inhabited by his *Allies*.

ON THE other hand, to the *West* of *Greece*,  
 lay *ITALY*, a greater Country, as they ima-  
 gined, than their own <sup>t</sup>, and then undiscovered  
 by the *Greeks*: Behind it, were the wide and  
 unknown Tracts of *Gaul*, *Germany*, and *Spain*,  
 which were impervious at that time, and had  
 all the Appearance of an *ΗΠΕΙΡΟΣ*, or *endless  
 Continent*. Now, for a Person living betwixt  
 the two, and knowing little of either (in com-  
 parison of the whole) save the nearest Coasts;  
 for such a Person to say, “ That the Sun  
 “ rises and sets in the *Ocean*, That the *Ends*  
 “ of the Earth are upon the *Ocean*, and  
 “ That the *Ethiopians*, the *last* of Men,  
 “ dwell upon the *Ocean*,” plainly shews an  
 Acquaintance with a *Trading Nation*, who  
 could only discover the Limits of the *ha-  
 bitable World*, and relate them to a cu-  
 rious

<sup>r</sup> “Ομηρος γ’ ἐν ἔτε πὴν τῷ ΣΥΡΩΝ, ἔτε πὴν ΜΗΔΩΝ  
 ἀρχὴν εἶδεν· Οὐδὲ γὰρ αὖ ΘΗΒΑΣ ἈΙΓΥΠΤΙΑΣ ὀνομάζων,  
 καὶ τὴν ἐκεῖ, καὶ τὴν ἐν ΦΟΙΝΙΚῇ πλῆτον, τὴν ἐν ΒΑΒΥΛΩΝΙ  
 καὶ ΝΙΝΩ, καὶ ΕΚΒΑΤΑΝΟΙΣ περιώπισε.

Στραβ. Βιβλ. ιε.

<sup>f</sup> “Εἰρετο ὁ Κλεομένης (βασιλεὺς τῆς Λακεδαιμονίας) τὴν Ἀει-  
 σαγόρην, Ὁκσεῶν ἡμερέων ἀπὸ ΘΑΛΑΣΣΗΣ τῆς Ἰωνῶν ὁδοῦ  
 εἰς παρὰ ΒΑΣΙΛΗΑ;  
 Ἡεροδ. Τερτ. ιχ.

<sup>t</sup> *MAGNA GRÆCIA.*



rious inquisitive Man at his Return. And in-Sect. II. deed thro' all *Homer's* Works, the Mention of *Coasts*, and *Silence* concerning the *Inland* Countries (excepting those of *Egypt* and *Greece*) seems to bespeak that kind of Knowledge which a Man may learn from the Relations of a People addicted to *Navigation*, who visit all *maritime* Places, but never go far into the Country, from their *Ship*.

AS FOR the Inner-Sea (the *Mediterranean*) he describes the *Coast* quite around it ; but with this difference, that he speaks of the *North-East* End of it <sup>u</sup>, so particularly and minutely, as to convince his Reader, that he had visited it *in Person*. He names all the *Towns* and *Rivers* ; he describes their *Situations* and their *Soils*: One Country is *rocky* and *mountainous* ; another *fertile* and *plain* : One is *dry* and *sandy* ; another *moist* and full of *Verdure* : This is productive of *Sheep* ; that abounds with *Horses* ; a third swarms with *Pidgeons* ; and a fourth is blessed with *beautiful Women*. And these Accounts of the several Places, and their *Qualities*, are all confirmed by the succeeding *Geographers*.

BUT when the Poet comes to mention the Countries and Nations lying round the *West* End of the *Mediterranean*, he talks of them as a Man who had heard of these Places

<sup>u</sup> Omnis Græciæ fabulositas, sicut et literarum claritas, ex hoc primum *Sinu* effulsit : Quapropter in eo paululum commorabimur.  
*Plin. Lib. iv. § 1.*



Sect. II. Places from *Travellers* ; I mean, such People as are willing to tell *Wonders* of the distant Regions they have seen, and take pleasure in amazing People with Stories of *Giants* and *Monsters*, *Witches* and *Wilds*, or of any thing beyond the common Run of Life, either for *Good* or *Ill*. And yet, these very Stories, *strange* as they are, and disguised with all the Ornaments of Fiction, bear still about them some *Marks of Truth* : The Ground-work of the Wonder is commonly something *real* ; and shews the Justness of our Philologist's Observation, " That to frame a *new* Wonder, without  
 " any previous Foundation from Truth, is  
 " not in the manner of *Homer* <sup>w</sup>."

THUS when we consider his Accounts of the *northern* Nations, " Who live, says he, upon *Mares-milk*, indigent, haughty, and " the justest of Men <sup>x</sup>," the Description appears at first somewhat foolish : But upon a nearer view, we discover the *Truth* of it, and see the Beauty that results from such *Variety of Character* in a Poem. ——— We find there were really such People ; Such the *Romans*

<sup>w</sup> See the Notes, Page 124 P.

<sup>x</sup>

—— Πάλιν τρέπεν ὅσπερ φαεινῶ  
 Νόσφεν ἐφ' ἵπποπόλων ΘΡΗΚΩΝ, καθορώμενΘ' ἄϊαν  
 ΜΥΣΩΝ Τ' ἀγχεμάχων, καὶ ἀγανῶν ἵππομολγῶν,  
 Γλακτοφάγων, ἀλίων τε, δικαιοτάτων ἀνθρώπων.

<sup>Ι</sup>Ιλιάδ. Ν.



Romans found them, when they extended their Conquests to the North; and we ourselves find the same Customs and Manner of Life prevailing among some of the *Tartar-Tribes* at this day. Sect. II.

THE POLISH Historians tell, That after the Death of *Stephen*, one of the bravest of their Kings, there came Ambassadors to *Poland*, from the *CHAM* of *Tartary*, who was a Candidate for the Crown. They had Instructions to represent to the *Dyet*, “ That  
 “ the *Cham* was a Prince of great Power,  
 “ and could raise three hundred thousand  
 “ *Horse*, which, if they chose him King,  
 “ he would either imploy in the Defence  
 “ of *Poland*, or to conquer the neighbour-  
 “ ing Nations, and enlarge its Dominion.  
 “ That as to his personal Qualities, he was  
 “ temperate and sober, caring for no Delicacy  
 “ in his eating, and satisfying his *Hunger*  
 “ with *Horse-flesh* only. That being inform-  
 “ ed there were Differences among them a-  
 “ bout Religion, he gave them Assurances that  
 “ their *Pope* should be his *Pope*, and their  
 “ *Luther* should be his *Luther*, just as they  
 “ pleased to determine.” We can trace  
 this same kind of *Scythian* or *Tartar* Life,  
 always among their *Horses*, unfettled in their  
 Lands, and free from Avarice, thro’ the various  
 Periods

† Anno 1586.

R



Sect. II. Periods of History <sup>z</sup>, from *Homer* and *Hesiod*,  
 down to our times.

BUT it is worth while to rank the several Countries round the *Mediterranean*, and consider how *Homer* has mentioned them separately. The last part of our Enquiry gave us a View of his *mythological* Science, and of his Capacity to instruct in another channel; *abstracted Relations* and general *Resemblances* were to be applied to Life and Manners: But here, a part of his *Veracity* must appear, and *that* Knowledge of *Persons* and *Places*, which was said to be necessary to an *Epic Poet*. It must indeed be allowed to appear in its own Dress, and to put on some Ornaments for our Entertainment; but will never be admitted without a *natural Foundation*.

IT

<sup>z</sup> ΓΛΑΚΤΟΦΑΓΩΝ εἰς αἶαν, ἈΠΗΝΑΙΣ οἰκί' ἐχόν-  
 των. Ἡσιόδ.

Πρῶτον μὲν ἐνθένδ' ἡλίκ' πρὸς ἀναβολὰς  
 στρέψασα σ' αὐτὴν, σείχ' ἀνθρώπους ἴσας  
 ΣΚΥΘΑΣ δ' ἀφίξῃ ΝΟΜΑΔΑΣ, οἱ πλεκλὰς σέρας  
 πεδάσσοι νάϊσ', ἐπ' εὐκύκλοις ὄχοις,  
 ἑκκρόλοισι γόζοισιν ἔζησιν ἡμέλῃοι.

Ἀιχυλ. ΠΡΟΜΗΘΕΥΣ.

Ἐν τοῖς ΣΚΥΘΑΙΣ οὐδεμία χρεία ΟΙΚΙΑΣ ἐστίν· οὐδ'  
 ἂν προπμήσειε Σκύθης ἀνὴρ οἰκίαν αὐτῆς τὴν γαλήνην ἐν, μᾶλλον  
 ἢ περ ΣΙΣΤΡΑΝ ΔΕΡΜΑΤΙΝΗΝ.

Ἀιχιν. Διαλογ. β. ἙΡΥΞΙΑΣ.

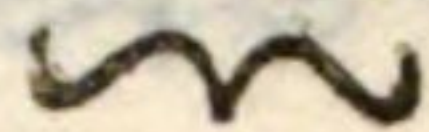
Campestres melius Scythæ  
 (Quorum plaustra vagas rite trahunt domos)

Vivunt, et rigidi Getae;  
 Immetata quibus jugera, liberas  
 Fruges et Cererem ferunt;

Nec cultura placet longior annuâ.

Horat. Carm. Lib. iii. Ode xxiv.





IT has been observed already, that *Greece* and *Egypt*, (including the *Asiatic Coast*) are his proper Province; and a very wide one they were. He speaks of them with the Familiarity and Exactness of a Man, who had lived in the one, and visited the other. But he bestows an *Epithet* upon the latter, which surprized me at first reading: He calls it ΠΙΚΡΗΝ ΑΙΓΥΠΤΟΝ, *the bitter Egypt*.

IT is hard to conceive in what Sense this Term was applicable to a Country he had formerly described as wealthy and powerful, and the fruitfulest Soil in the known World. It was nothing strange to hear him call it ΕΥΡΡΕΙΤΗΝ ΑΙΓΥΠΤΟΝ, *the well-watered Egypt*, and the rich *Egyptian Fields*, ΠΕΡΙΚΑΛΛΕΑΣ ΑΓΡΟΥΣ *most beautiful Lands*. It was rather a new Proof, and not a weak one, of his having visited that Country in Person. But upon a little Reflexion, *this too* appears to be extremely just: It shows that the Poet, accustomed to the general Ease and Liberty of *Greece*, has been struck with the Strictness and Severity of the *Egyptian Regulations*.

A POOR Man could not wander up and down idle in *Egypt*, as he might do in *Hom*er's Country: For a People once *disciplined*, and under a Subordination of Command, are bound down to their Tasks; there's no shifting nor delay; their Master's Will must be punctually fulfilled, and ways are taken to make



Sect. II. Men toil, in order to support the Luxury of *a few*: The greater part *must* do so, for their own Livelihood; and when they themselves, and their Work, become the *Property* of others, more coercive Methods are applied.

EGYPT was the Country where they had a peculiar Law, obliging every Man to give an Account of himself once a Year, to the Magistrate: He was to tell, "Where he lived?" "How he was supported? And what he contributed to the Publick-weal?" This Law cou'd be executed with greater ease, as the *Lower Egypt*, where the Strength of their Government lay, was but a narrow Country, which made it no difficult matter to keep a strict Eye over the Subject; and being full of rich populous Cities, every Inch of Ground in it became precious, and the People who possessed and cultivated it were of consequence perfectly known. The Policy of the Towns in *Holland* are no ill Image of these ancient Regulations; nor a weak Instance of the Influence of *Situation* and *Government*; since it produces some Likeness between such different Characters, as an *Egyptian* and a *Hollander*.

HOMER's Expression, it is true, hath a particular respect to a state of *Servitude*; and indeed we know from the best Authority, that the *Egyptians* were *terrible Masters*: Their rigid Policy, and immense publick Works, *Palaces, Temples, Canals, Lakes, Pyramids*, all things

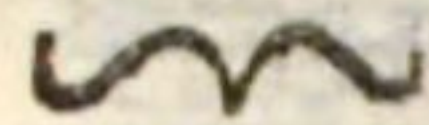


things of incredible Labour and stupendous Magnificence, might have some hand in these Severities; and at the same time make them so fond of their *Slaves*, that Signs from Heaven, and what they themselves took to be the *Finger of God*, could hardly prevail with them to set a whole Nation of them at liberty. But it is certain, that over all the World there are great Hardships and intense Miseries in the *wealthiest* Cities: and it was finely judged of our Poet, to distinguish this rich Country by a *Sentiment* which expresses an Effect of their Constitution, that hits not the Eye of every Spectator.

TO THE *North* and *North-east* of Greece, HOMER mentions the *Thracians*, *Cimmerians*, and hints at *Colchos* and the *Euxine*. These People he might know *three* several ways: Either from the Relations of *Jason* and his Companions in the *Argonautick* Expedition; or from the *Phenicians*, who were constantly passing and repassing in the *Propontis*, and sailing thro' the Islands; and most certainly, from the *Inroads* that some of the *Cimmerian* Tribes had made upon *the Lesser Asia* (his own Country) not long before he was born.

IN those *Climates*, the *Winter-days* are shorter, and Sky more cloudy, than in *Egypt* and *Greece*: From whence he has taken occasion to feign a *strange Nation*, covered with perpetual



Sect. II. petual Darknefs, and never visited by the Beams of the Sun. Their Seats he has not certainly assigned ; but leaves them among the *Out o'the World Wonders* which *Ulysses* saw in his Peregrinations. *Bochart* has shewn their Name to be plainly *Phenician*<sup>a</sup>, and the Origin of it to be the same *dark* Appearance that gave rise to the *Fable*.

BUT as the *Phenician* Trade lay chiefly up the *Mediterranean*, it is to be *Westward* that *Homer's* Obligations to them lie thickest, and the greatest Presumptions of his borrowing from them his Accounts of those Countries. Many of his Wonders are to be found in *Greece* ; but his strangest Tales, his ΔΕΙΝΑ ΠΕΛΟΠΑ, *horrible Portents*, as he calls them, are in foreign Parts. And first, *ITALY* furnished him with abundance of Monsters : The *Adriatic* Coast, that lies opposite to *Epirus*, and the *Gulph* of *Tarentum*, were too well known, and too much frequented by his Countrymen, to produce many Miracles : But the *West-side*, whither the *Greeks* had then sent no Colonies, was only visited by the *Phenicians* ; and accordingly there are many supernatural things told of its *Promontories*, and of the *Islands* that lie along that hollow Coast.

IN THE Entry of the *Sicilian Streights* (the *Faro* of *Messina*) stood two dismal Rocks, the

<sup>a</sup> *Cimmir nigrescere ; Cimir Tenebrarum atror ; Cimir jom Attores diei.* *Canaan, Lib. i. § 33.*



the Destruction both of Ships and Sailors. At Sect. II. the foot of the one there was a darksome Cavern, the Abode of the *Man-eating Monster Scylla*, and opposite to it was the devouring *Charybdis*. There is but a narrow Passage between them; and if you do not fail thro' it, you have no choice, but pass you must between *other two*, the dreadful *Planctæ*: They were *clashing Rocks*, that caught and shattered the unwary Ship, and, left the broken Planks, and mangled Bodies to be tossed by the Waves, and *Blasts of pernicious Fire*.

AFTER you have passed them, the *Sirenusæ* appear, or *Rocks* inhabited by the enchanting *Syrens*, who first allured the passing Mariner with their Voice, and, when he approached, destroyed him. Further up the Coast were the *Lestrygons*; *Cannibals* likewise, who slaughtered and fed upon the unhappy Wretches that were shipwreck'd on their Shore; and beyond their Country was the supposed Boundary of *Ulysses's* earthly Navigation, the Habitation of a powerful Sorceress, the infamous *Circé*. She dwelt in a *Peninsula* <sup>b</sup>. “Where, says *Homer*, “was the *Abode* of the *Morning*, and *Out-goings* of her Parent *the Sun*.”

ALL these were in *Italy*, or hard upon the Shore; and how wild and fabulous soever they may appear, there are few of them, but upon enquiry, we find to have some natural

R 4

Founda-

<sup>b</sup> 'ΑΙΑΙΑ ΝΗΣΟΣ, A Land-Island.



Sect. II. Foundation. Their Names and Qualities plainly shew their *Phenician* Extract; and that they were propagated by that industrious People, from the Adventures they met with in the way of their Trade.

THE *Phenicians*, upon their first resorting hither, and attempting to land, found the *Natives* of the Country extremely inhuman and barbarous; and therefore reported in general, that all the Coast, up and down, was full of *Monsters*. The Passage in the Mouth of the *Faro* is but narrow; and as there is often a great Sea rolling in it, it is probable they have sometimes smarted for venturing through. On the one hand is a dangerous *Vortex*; and on the other stands *Scylla's Rock*, a threatening Precipice, exactly such as *Homer* describes it, *tow'ring, steep, and its Top in the Clouds*<sup>c</sup>. It is joined to the Land by a *flat Isthmus*, upon which, it would seem, the inhospitable Barbarians used to pass, and lurking among the *Cliffs*, set upon and murdered the Sea-faring People, who had taken shelter under it, to shun the *Whirl-pool* on the other side. For this reason *SCYLLA*, or *Destruction*<sup>d</sup>, a Monster with many Heads and Hands, lived at the foot of it;

<sup>c</sup> Οἱ δὲ δὺν Σκόπελοι, ὃ μὲν Ὀυρανὸν εὐρὺν ἴχθυει

Ὀρεῖν κορυφῇ· νεφέλη δὲ μιν ἀμφιβάλλει

κυαρήν.

Ὀδυσ. Μ.

<sup>d</sup> SCOL; Exitium, Infortunium lethale.



it; and opposite to it was CHARYBDIS, or Sect. II. the *Chasm of Perdition* <sup>c</sup>. 

THE *PLANCTÆ* have been hitherto look'd upon as utterly fabulous. "Two wandering Rocks that dashed together, and Hurricanes of Fire blowing in the Ocean," seem to have existed no where but in the Brain of the Poet: And yet, *My Lord*, one of them is apparently true, the other really so, and sometimes both.

I TAKE the Foundation of the Fiction to have been some of the *Islands* that lie in the Sea, between *Sicily* and the *Circeian Promontory*. It would be tedious to enumerate them all, and perhaps too minute and dogmatical, to fix upon the *two* describ'd in the *Odyssey*; it is sufficient to know, that all this Coast, and the Islands that lie along it, abound with *burning Mountains*, and are subject to frequent *Eruptions* of Fire. The most remarkable of them lie in a knot together, to the *North* of *Sicily*, and are known by the Name of the *Liparean Islands*. They were anciently *seven* in number, but now you may count upwards of a *dozen*, some of them having been split by Earthquakes, and other new ones cast up by the Heavings of the subterraneous Fires, which undermine that dangerous Shore. These, are no more than bare desert Rocks, called by

<sup>c</sup> CHOR-OB DAN; Foramen perditionis.

Bochart. Canaan. Lib. i. § 28.



Sect. II. by the *Italians*, *Parte rotte*, “Parts broken off  
 ~~~~~ “by the Shocks of an Earthquake.”

Now the Course of a Ship from the *Circeian* PROMONTORY to *Ithaca*, lies directly either thro’ the *Faro*, between *Sicily* and *Reggium*; or if you will not hazard that Passage, there is a necessity to sail thro’ the *Lipareans*, and so round the *Island*^f. After you have passed the two nearest of these Islands, if you cast an Eye back upon them, you will find, that they appear to be running together, and in a little time, that they are become *one*, since you left them. The reason of it is, the *Current*, which sets in between them, and does not allow you to keep a straight Course, after you have made good your Passage: Whereas if you vary but a very little from it, you lose the *Line* that directs your Eye thro’ the Void, and take them up under *one*. Hence the Foundation of the Fable, that they were *floating Rocks*, which run together as a Ship passed, to catch and crush her. The same Appearance will ensue in the Case of any two Prominences that are contiguous; and for the very same reason, the *Cyanean Islands* in the Mouth of the *Bosphorus*, got the Name of *Symplegades*, as if sometimes they had been separated, and afterwards had closed and coalesced into one.

BUT

^f Ἀλλὰ ἐπειδὴ τὰς γε παρεξέλασιν ἑταῖροι,
 ἔνθα τοι κκ. ἔτ’ ἐπειτὰ διηνεκέως ἀσφρεύσω
 Ὀπποτέρῃ δὴ τοι ὁδὸς ἔσεται, ἀλλὰ καὶ αὐτὸς
 θυμῷ βελεύειν· ἐρέω δέ τοι ἀμφοτέρωθεν.

BUT THIS Appearance, tho' it may have Sect. II. served to confirm the Fiction, was not sufficient to raise the dreadful Idea that Homer gives of them. I therefore believe the Phenicians have happened to pass, or have been lying at Anchor among these Islands, at the time of an Eruption and Earthquake. All over the Lipareans & there are Clefts in the Surface of the Ground, and Vents in the Rocks, that emit Flame by night and Smoke by day: Some of them have noted Volcano's, which like Vesuvio or Mon Gibel, disgorge with their Flames immense quantities of Ashes, and throw out Stones of such a monstrous Size, that a great part of the Sea is choaked up, and one of the Islands almost joined to Sicily by an Isthmus of the Rubbish. At such a Juncture, the frightened Mariners might see the Rocks really clashing, and to their dire Experience feel

ΠΥΡΟΣ ΟΛΟΟΙΟ ΘΥΕΛΛΑΣ, Storms of destructive Fire.

THIS Circumstance alone, were there no other Signs of Agreement, ties down the Planctæ either to the Liparean Islands, or to the Rocks that surround Ischia, and participate of the Disasters of the Neapolitan Shore: Here the

§ Petrarcha, speaking of a Lover's Heart, describes it thus:

Dentro, confusion turbida, et mischia
 Di doglie certe, et d' allegrezze incerte:
 Non bollì mai Vulcan, Lipari od Ischia,
 Stromboli o Mongibello in tanta rabbia.
 Poco amia se, che'n tal giuoco s' arrischia.

Triomfo d' Amore, Capitol IV.

Sect. II. the *Phenician* Vessels that escaped, and perhaps saw their Companions perish in the infernal Tempest, needed only relate the terrible Scene, of *Seas*, and *Flames*, and *Rocks* in an uproar: Their literal Description is the Sum of the Fable; and what is added wears the same Appearance of Probability. *Circé*, to exaggerate the danger of coming near these Rocks, says, “That the *Birds* of the Air could not pass them.” The same thing is told of the *Aörnös*, and other pestilential Places, where yet the Air is not put in such Commotion, as by the Flame and Vapour issuing from a *burning Mountain*. The Storm it raises, and the sulphureous Steams thrown all around it, might very readily bring down a flying Fowl, and give a handle to the beautiful Fable which *Homer* has grafted upon such an Accident^h.

“IT IS NO rare thing, says *Strabo*, among these Islands, to see *Flames* rolling upon the Surface of the Deep. They proceed from the Caverns of *Fire* below, which often find a vent, and force their Passage up thro’ the Waves. *Posidonius* writes, That within his own Memory, one morning about the *Vernal Equinox*, the Sea between *Hiera* and *Ustica* appeared to heave, and “ was

^h Τῇ μὲν τ’ ἐδὲ Ποτήλᾳ παρέρχεται, ἐδὲ Πέλειαι
Τρήρωνες, ταί τ’ ἀμβροσίην διὰ πάλαι φέρουσιν.
Ἀλλὰ τε καὶ τ’ αἰὲρ ἀφαιρεῖται λίς πέτρῃ
Ἀλλ’ ἀλλήν ἐνίσσι πάλῃς, ἐναείθμιον ἐδ’.

“ was raised to a strange height ; that it con- Sect. II.
 “ tinued for some time to swell and to fall ~~~~~
 “ by turns, and afterwards ceased. That those
 “ who ventured to sail near it, seeing the
 “ Fishes driving *dead* with the Current, and
 “ being scorched with Heat themselves, and
 “ almost choaked with a noisome Vapour,
 “ made what *Speed* they could to the *Shore* :
 “ Some of the Sailors in the Skiff that went
 “ nearest expired ; the rest, with great diffi-
 “ culty, got back to *Lipari*, where they fell
 “ into Fits, like Persons subject to the *Epi-*
 “ *lepsy*, and frequently lost, and then reco-
 “ vered the use of their Reason. For some
 “ time after, there was a kind of Clay and
 “ Slime found floating upon the Sea ; and in
 “ many places of it, Flames were seen to
 “ burst forth, and sometimes Clouds of *Smoke*
 “ and *Ashes* : The floating Matter hardened
 “ by degrees, and when thrown on shore,
 “ grew like Pieces of Milstone. *Titus Fla-*
 “ *minius* then *Pretor* of *Sicily* gave the *Ro-*
 “ *man Senate* an account of what had hap-
 “ pened, and they sent some of the *College*
 “ of the *Priests*, both to *Lipari* and *Ustica*,
 “ to do *Sacrifice* to the *Sea*, and to the *Sub-*
 “ *terranean Gods* ⁱ.”

AFTER *Ulysses* had escaped the hands of
 the *Cyclops*, he left the Coast of *Sicily*, and
 came to the *Eolian Island*, where *EOLUS* lived.

The

ⁱ *Strabo*, Lib. VI.

Sect. II. The Palace and Oeconomy of this Prince, seem to be purely of the Poet's Invention; tho' *Diodorus* hath given a long and particular Deduction of the *Names* and *Fortunes* of his Children. But *Homer* had some reason to add, in his figurative strain, "That he was beloved
 " by the immortal Gods; that *Jupiter* had
 " appointed him to be *Governour of the Winds*,
 " and given him Power to let them loose or
 " restrain them at his pleasure." Anciently, the *Liparean* Islands were named from *Eolus*; and the nearest of them to *Italy*^k, was said to be the Place of his Habitation. The Assertion does not want Probability; tho' the rocky Coast of *Lipari* (the largest Island) and great Quantities of *Allum*, found in no place of the World, as they imagined, but in this and another little Isle^l, seem rather to agree with *The brazen Wall, topped with a smooth shining Stone*, which run round the ΠΛΩΤΗ ΝΗΣΟΣ, (*floating Island*) where he lived^m.

BETWIXT it and *Sicily* lies *Hiera*, a desert Rock consecrated to *Vulcan*, and from thence receiving its Name: Here they fancied he had

^k Strongyle, or the Round Island, now *Stromboli*.

^l Ουδαμὲ γὰρ τῆς Οἰκισμένης τῆς ΣΤΥΠΤΗΡΙΑΣ γενομένης, — — Ἐν μόνῃ γὰρ τῇ νήσῳ ΜΗΛΩ φύεται μικρὰ πρὸς συπληεῖα, μὴ δυναμένη διαρκεῖν πολλὰς πόλεις. Διοδώρ. Σικελ. Βιβ. Ε.

^m

— — — — — ἔνθα δ' ἔναϊεν
 Αἰόλος Ἰπποδάμης, φίλῳ ἀθανάτοισι θεοῖσι,
 Πλωτῇ ἐνὶ νήσῳ Πᾶσαν δὲ τέμιν περὶ τείχος
 Χάλκεον ἀρρήκτον, Λίσση δ' ἀναδέδραμε ΠΕΤΡΗ.
 Ὅδυσ. Κ.

had a *Forge* as well as in *Etna*, because of Sect. II. three *Volcano's* or *Craters*, at which it frequently disgorge Flame and Sand, and the burning Stones I mentioned before. It is just under the Eye of the Inhabitants of *Lipari*ⁿ; and they see distinctly from which of the *Craters* the Flame or Smoke issues, and in what degree, whether languid or impetuous. They likewise hear the uncouth Sounds and hollow Noises under ground, which proceed from the Efforts of the struggling Matter in the *fiery Caverns*, and generally grow louder before a violent Eruption.

It was therefore the Opinion of the Ancients, “ That *Eolus*, from a Course of Observations made upon these *Volcano's*, and by comparing the different Sounds they emitted, and the various Changes in the Quantity or Violence of the Smoke or Flame, or their shifting from one Vent to another; that by comparing these with the ensuing Alterations of the *Weather*, he had attained to a great *Sagacity* in foretelling a Storm, and could predict how the Wind would blow for a certain number of days after he had observed the Sign.” This Skill he used, they say, with great Condescension and Goodness to the Sea-faring People: He received them into his Harbour, treated them hospitably,

ⁿ Ταύτης δὲ (τῆς Λιπάρης) μεταξὺ πῶς ἐστὶ καὶ τῆς Σικελίας, ἥν
 οὖν ἸΕΡΑΝ ἩΦΑΙΣΤΟΥ χαλῶσι, πειρώδης πάσα, καὶ ἔρημος
 καὶ διάπυρος. ΣΤΡΑΒ. ΒΙΒΛ. 5.

Sect. II. pitably, and directed them when to sail, and
 ~~~~~ what Course to steer upon the dangerous Coast.  
 For these reasons, the *Phenicians* made him  
*Lord of the Winds*, handed him down as fa-  
 voured by the *Immortals*, and have given him  
 a Name from the STORMS<sup>o</sup> he assisted them  
 to shun.

THIS WAY of accounting for *Eolus's* Know-  
 ledge of the Weather, has found credit from  
*later* Observations. There is a Sympathy and  
 Connexion observed between the Winds and  
 the Agitation of the Fires, both *here* and in  
*Etna*. They are fierce and violent when the  
 Winds are high, and subside when the Air  
 regains a Calm. It is observed besides, that  
 particular Winds produce different Effects.  
 The accurate *Polybius*, who sailed round these  
 Coasts with very inquisitive Eyes, affirms,  
 “ That before the *South-wind* blow, the Island  
 “ *Hiera* is covered over with Smoke like  
 “ a thick *Fog*, so that it obstructs the Pro-  
 “ spect of *Sicily* beyond it: That before a  
 “ *Northerly-wind*, the Flames arising from the  
 “ great *Crater*, mount with a clearer *Blaze*  
 “ than at other times, and greater Noise is  
 “ heard from below: That the *West-wind* is  
 “ preceded by a middle kind of Appearance,  
 “ a mixture of *Smoke* and *Flame*, and a fainter  
 “ Noise from the *Hollows* of the *Rock*.” He  
 concludes

<sup>o</sup> From *AOL* Procella, Turbo: *MELEC AOLIN* Rex  
 Tempestatum. Thence the *Greeks* have formed their *Αέλλα*.

*Bochart. Canaan. Lib. i. § 33.*



concludes his account with what is most immediately for our purpose, “ That from the  
 “ Diversity of these Sounds, and the various  
 “ Eruptions of the Fire and Vapour, it was  
 “ possible to know *what Wind* would blow  
 “ for three days to come; and accordingly,  
 “ that there were People in *Lipari* then living,  
 “ ing, who forewarned the wind-bound Ships  
 “ of an approaching Change, and seldom failed  
 “ ed in their Prediction <sup>p</sup>.” In confirmation of this, we find that the *Lipareans* to this day are generally *Seamen*, and of such Knowledge in those matters, that *Bocaccio* affirms there are even few *Women* in the *Island*, who have not some Skill *dell’ arte marinaresca* of the Art of Navigation <sup>q</sup>.

THE Connexion between the various Qualities and Changes of the *Air*, and the Force and Appearances of *Fire*, cannot have escaped your Lordship’s Searches into the several Parts of *natural Knowledge*. It must be the more perceptible in these *Volcano’s*, as the *Fire* is vast, and the *Chasms*, at which they belch the Smoke and Vapour, are widen’d, and laid open to the  
 Air,

<sup>p</sup> Naturalis divinatio aliquando certior est, aliquando magis in lubrico prout subjectum se habet circa quod versatur: Quod si fuerit naturæ constantis et regularis, certam efficit prædictionem; si variæ, et compositæ (tanquam ex naturâ et casu) fallacem. At tamen etiam in subjecto vario, si diligenter canonizetur, tenebit prædictio ut plurimum: Temporis forte momenta non assequetur, à re non multum errabit.

Fr. Bacon. de Verulam. *Histor. Ventorum.*

<sup>q</sup> Decamerone, *Giornata V. Novella II.*



Sect. II. Air, by the dreadful Convulsions of the lab'ring  
 ~~~~~ Flames. Nor can they miss of presaging a  
coming Storm. For if the Openings of the
subterraneous Mazes are at any considerable
 distance from the pent-up Fire, which they feed
 and keep alive; in that case, a *Tempest* brood-
 ing from that quarter, and beginning to play
 upon those Openings, must quickly produce an
 Alteration at the *Volcano's Head*. But it is
 agreed on all hands that *Sicily* and the neigh-
 bouring Coast is quite *hollow*, and pierced with
 many *Cross-Passages* that communicate under
 the Bottom of the Sea ^r. Thus, for instance,
 there is a Communication believed to run be-
 tween *Hiera* and *Sicily*; and a Correspondence
 has been observed between the Eruptions of
Etna, and of this burning Island, both as to
 their Quantity and Violence ^f.

IT WOULD be too great a Digression from
 our Subject to pursue this Reasoning much
 farther: But before we venture upon the rest
 of *Homer's Miracles*, it will be pleasant to ob-
 serve what use *Polybius* has made of this very
 Story

τὸν πᾶς ὁ ΠΟΡΟΣ ἔπε ἀπὸ τῆς Κυμαίας ἀρξάμενος μέχρι
 τῆς Σικελίας, ΔΙΑΠΥΡΟΣ ἐστὶ, καὶ κατὰ βάθος ἔχει ΚΟΙΛΙΑΣ
 πνῆες εἰς ἑν συναπλέσας, πρὸς τὰς Νήσους, καὶ πρὸς τὴν Ἠπειρὸν.
 Διόπερ ἢ τὴν Αἰτνὴν ποταμὸν ἔχον δαίκνυται εὐσὼν, ὅταν ἰσχυρὰ
 αἰὲν αὖ πνῆες καὶ αἱ τῶν ΔΙΠΑΡΑΙΩΝ ΝΗΣΟΙ, καὶ τὰ περὶ
 τὴν ΔΙΚΑΙΑΡΧΙΑΝ, καὶ ΝΕΑΠΟΛΙΝ καὶ ΒΑΙΑΣ χωρία,
 καὶ αἱ ΠΙΘΗΚΟΥΣΑΙ. Στράβ. Β. 6. Ε.

Ἄλλοι γὰρ πνῆες ἐκ τῶν τῶν Νήσων ὑΠΟΝΟΜΟΥΣ ἔχουσι
 κατὰ γὰρ μέχρι τῆς Αἰθνης, καὶ πῶς ἐπ' ἀμφοτέρω σομίσι συνει-
 μέως. Διὸ καὶ κατὰ τὸ πλεῖστον ἙΝΑΛΛΑΞ ἰσχύεται τὰς ἐν ταύ-
 ταις ταῖς νήσοις ὑπερῆρας, καὶ κατὰ τὴν Αἰθνην.

Διοδώρ. Σικελ. Βιβλ. Ε.

Story of *Eolus* and his windy Empire. He Sect. II.
owns it looks extremely fabulous at first tel-
ling: *The Winds sewed up in a Bag, and given*
to Ulysses! And yet here is a Foundation for
it, and some Vestiges of Truth in the Heart
of the Fable: The Poet indeed has used his
Privilege; has told it in his own way, and
dressed it up with several strange Circum-
stances, to increase our Wonder: *Wherefore,*
says the Historian, somewhat seriously, "*This*
"*should* make us believe, that the most ex-
"*travagant things sung by Homer, are only*
"*so in appearance:* But that tho' we do not
"*comprehend it, there is still some Principle*
"*in Nature, some Fact in History, or Lesson*
"*in Morals, at the bottom of the Tale."*

ABOUT thirty miles from Shore, directly
off *Naples*, and a Stone's-throw from the South-
side of the Island *Capreae*, stand the SIRENUSÆ
or Rocks of the *Sirens*. The common Opi-
nion about their Inhabitants, and the most
probable, is, "That they were *leud Women*,
"*who prostituted themselves to the Sailors,*
"*and, by the Allurements of a lazy voluptu-*
"*ous Life, made them unmindful of their*
"*Voyage, and careless of returning to their*
"*native Country."* But their Story, as it
is told by *Homer*, lies so pat for a *Moral*,
that it is hard to believe it to be any thing
else than *pure Fiction*: Their charming Aspect

S 2

at

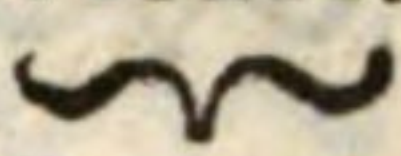
Sect. II. at first sight ; their beautiful Faces and ensnar-
 ing Voice, perfectly represent the *fair Appearance* of an Object of Pleasure ; and their false destructive Nature, their hidden Deformities, and the way to shun and destroy them, agree so nicely with the Methods prescribed by the Moralists, for avoiding a *gilded Snare*^u, that it would almost be pity to spoil the *Allegory*. Nor is there any necessity we should : The *Phenician* accounts of these enchanting Creatures ; their telling how ravishingly they sung, and how many Crews had been lost thro' their means, was ground sufficient for the Poet : They both gave him a foundation for his Tale, and scope to work it up in the *symbolical Egyptian* manner, until it lost its Specialities, and from a private Story, became capable of a general Application.

T H E R E were several *Syrens* up and down the Coast, who waited for the passing Ships, and for that end took their stations upon the *Promontories*, or lived in the *Islands* nearest the Shore. One of them staid at *Panormus*^w, another at *Naples*, others at *Surrentum*, and the greatest number lived in the delightful *Capreæ* in the Mouth of the Bay of *Naples*.
 From

^u Αἰνίηται δὲ καὶ πάντες· πῶς ἀγαθὸν, πῶς κακόν, πῶς ἔτε ἀγαθὸν ἔτε κακόν· ἐστὶν ἐν τῷ βίῳ· ταῦτ' ἐν ἐάν μή τις σολήη, ἀπολύσει ὑπὸ τ' Ἀφροσύνῃς· ἀν δὲ τις συνῶ, ἀνάπαλιν ἢ μὲρ Ἀφροσύνῃς ἀπολαύται, αὐτὸς δὲ σώζεται, καὶ μακάρεσσι, καὶ εὐδαίμων γίνεται ἐν παντί τῷ βίῳ.

ΚέβηθηΘ Θηβαις ΠΙΝΔΕ

^w *PALE RMO* in Sicily.

From thence, it is probable, they passed over Sect. II.
to the neighbouring *Rocks* which bear their 
Name, to talk with the Seamen from on board,
and persuade them to moor their Vessel, and
come on shore. *Homer* has retained the *Phe-*
nician Name taken from the most obvious
Part of their Character, *their singing* x; and
Posterity, by building Temples to them, and
assigning the particular Places of their Abode
and Burial, hath made the Tradition pass for
a Reality y.

IN the same *Class* with these singing La-
dies, *Horace* has placed the other *Enchan-*
tress z, the powerful C I R C E; and not with-
out reason either from the Moral, which he
has had in his Eye, or from their real Story.
As to the Allegory, “ She is a Sorceress,
“ skilled in Poisons, and knowing how to
“ mix an intoxicating Draught: She is the
“ Child of the *Sun*, whose Beams can only
“ raise a Plant of Virtue, and concoct the
S 3 “ Juice

x From S I R Cantilena: Inde S I R E N Canens, Canorum.

Bochart. Lib. i. § 33.

γ Ἀρκων μακρὸς—ἐπὶ θάλασσα μὲν τῇ Ὀρευνῆς, τὰ δὲ ΣΕΙΡΗ-
ΝΩΝ ἱερὸν ἔχων, ἐπὶ θάλασσα δὲ—νησίδια τεῖα περ κεί-
μενα, ἔρημα, πειρώδην, ἃ χαλεπὸν ΣΕΙΡΗΝΟΥΣΑΣ.

Στραβ. βιβλ. Α.

“Ὅτι ἐν Νεαπόλει ΠΑΡΘΕΝΟΠΗΣ δαίκνυται μνῆμα, μιᾶς
τῇ ΣΕΙΡΗΝΩΝ.

Στραβ. βιβλ. Α.

Sirenes,—primò juxta Pelorum, post in Capreis insulâ habi-
tarunt.

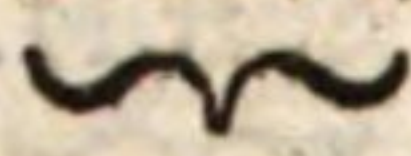
Serv. in *Aeneid.* V.

z Sirenum voces, et Circes pocula nosti;

Quæ si cum sociis stultus cupidusque bibisset,

Vixisset Canis immundus, aut amica luto Sus.

Horat. Epist. ii. Lib. i.

Sect. II.  “ Juice of Herbs to a healing or noxious
 “ Quality. With their assistance, she could
 “ change and transform the Mortal that once
 “ tasted of her baneful Cup: She could make
 “ him forget his Resolutions and his Duty;
 “ renounce his Bravery and Manhood; ren-
 “ der him deaf to the Admonitions of his
 “ Friends; and in fine, convert him into some
 “ Species of a *Brute*, according to the Bent
 “ of his Sensuality.”

THE Truth of the matter is, CIRCE was herself one of the *Sirens*: *Like them* she sung, and filled her Palace with Melody^a: *Like them*, she lived upon a Promontory that run out into the Sea: *Like them*, she waited for the passing Ships, and *like them* destroyed the Crews, when she had them in her power. Her Name is CIRCE, the *Destroyer* or *Puller down*^b; of the same false Nature and deceitful Appearance with her Sisters, and only differing from them as she employed other Means

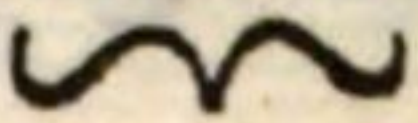
^a She is ΘΕΟΣ ΑΥΔΗΣΣΑ, *The Vocal Goddess*; and when they approached her Palace,

ΚΙΡΚΗΣ Δ' ΕΝΔΟΝ ΑΚΟΥΟΝ, ΑΕΙΔΟΥΣΗΣ ΟΠΙ ΚΑΛΗ.
 And afterwards,

ΚΑΛΟΝ ΑΟΙΔΙΑΙ, ΔΑΠΕΔΟΝ Δ' ΑΠΙΑΝ ΑΜΦΙΜΕΜΥΚΕΝ.
 Ὀδυσ. Κ.

^b From *Kirkar*, diruere, perdere, pessundare: Unless the *Walls* that inclosed her Palace have got her that Name from *Kir*, a Wall.

Ἔυρον δ' ἐν βήσῃσι τέτυγμένα δώματα Κίρκης
 ἔρσοισι λάσσι, ΠΕΡΙΣΚΕΠΤΩ ἐνὶ χώρῳ. Ὀδυσ. Κ.

Means for obtaining her cruel Purpose besides Sect. II.
the Charms of her *Voice*. 

IT IS here observable, that the *contiguous Miracles*, or the strange things which the Poet relates of this Coast, are much *of a piece*: His *Monsters*, as well as his Men, are of the same Species, and bear a Likeness in their Manners: The *Cyclops*, the *Lestrygons*, and *Scylla*, are all Men-eaters: And the Female Phantoms, *Circé* and the *Sirens*, first bewitch with a Shew of Pleasure, and then destroy. At first reading, they appear wild and improbable; but like the other Parts of *Homer's* Poetry, they had a *Foundation* in the Manners of the Times preceding his own.

IT WAS still, in many Places, the Age spoken of by *Orpheus*,

*When Men devour'd each other like the Beasts,
Gorging on human Flesh —*

The Subject is dismal, and a particular Description of such horrid Deeds would be odious and shocking: It will be enough to put your Lordship in mind, That our modern *Indians* have not been the only People guilty of the dreadful Act of *feeding upon their Fellow-Creatures*. The same Barbarity is attributed to most Countries, before the *Arts of Life* reached them, and stript them by degrees, of their inhuman Customs. The *East* was

Sect. II. detestable for offering Children to their *furious* King ^c, and *Egypt* was once infamous for Inhospitality and Murder ^d. The *Euxine* was glad to change its savage Name ^e, and the *Altar* of *Diana*, at the mouth of it, stood reeking with the Blood of Strangers. The human Sacrifices in *Britain* and *Gaul* remain an indelible Stain upon the Memory of our Forefathers; and *Greece*, with all its boasted Humanity, was not entirely rid of them at the time of the *Trojan War* ^f. The *Carthaginians* continued them long in *Africk*; and they were not disused in *Italy*, until the Days of *Numa Pompilius*. Nor did that religious Law-giver think fit to abolish them utterly at first: He chose to *elude* the cruel Rite, and substituted *Images of Straw* in place of the human Creatures, whom they used to butcher.

IT WAS upon the *Ides* of *May*, a little after the *Vernal Equinox*, that the *Priests* of the greatest Dignity, and the *Virgins* who guard the *eternal Fire* ^g, accompanied with the *Pre-tors*, and other Citizens, made a Bridge over the

^c *Moloch*, from *Melech*, a King.

^d — Quis aut Eurythea durum,

Aut illaudati nescit Busiridis aras?

Virgil.

^e ΑΞΕΝΟΣ. *Inhospitable, Inaccessible to Strangers.*

^f Tu cum pro vitula statuis dulcem Aulide Natam

Ante ARAS; spargisque MOLA Caput, Improbe, falsa,
Rectum animi servas? — *Horat. Lib. II. Sat. V.*

^g Οἱ καλούμενοι ΠΟΝΤΙΦΙΚΕΣ, ἱερέων οἱ διαφανέσασιν, καὶ τῶν αὐτῶν αἱ τὸ ἀθάνατον πῦρ διαφυλάττεισαι παρθένοι.

ΔΙΟΝΥΣ. ΑΛΙΚΑΣ. ΒΙΒΛ. α.

the *Tiber* ^h, and in a solemn manner, cast Sect. II. thirty of these *Images* into the Stream: In throwing them over, they called them, by ancient Tradition, ARGIVES ⁱ; which, as it preserved the Footsteps of this Cruelty in *Italy*, so it lets us know what People for the most part furnished the wretched Victims, and what reason the *Phenician*, and afterwards the *Grecian* Sailors had to give out, that this Coast was inhabited by *Cannibals*, and *Destroyers of Mankind*.

THE opposite Shore of *Greece*, EPIRUS, continued long in the same savage Condition. The Islanders even to the West, were beginning in *Homer's* time to unlearn their rude Behaviour to Strangers; and as conscious of being a civilized People, they threaten their Offenders “with transportation to the Continent, “to King ECHETUS, the Scourge of all “the human Race.” So true it is, that the Islands were first brought under Discipline, and that Arts and Policy came to *Greece* from beyond Sea.

THEY first settled and took root in the *maritime Places*, and afterwards spread by degrees into the Heart of the Country. It was long before they penetrated to the West of *Italy*, which we therefore find full of Prodigies;

^h The Rite was so solemn, and gone about with so much Ceremony, that *from it* the Priests had their Name, PONTIFICES, Bridge-makers.

ⁱ ΑΡΓΕΙΟΥΣ ἀντὶ καλῶντες. ΔΙΟΥΣ. ΑΛΙΓΑΡΥ. ΒΙΣΛ. Α.

Sect. II. digies; and the Appellations given them by *Homer*, are as monstrous as their own Natures, and sound as strangely in a *Grecian* Ear: The *Etymologies* of their Names are in vain sought for in *his* Language, which they only resemble in their Terminations: But the *Aramean* affords them, and derives them from Words that shew how these Names have been imposed at first: They point at the very *Act of Ravening*, beheld by such *Phenicians* as had the good fortune to escape the merciless Hands of the Barbarians^k; and have been afterwards fixed as proper Names, by being often repeated in the sad Relation of the Fate of their Companions.

BUT there is too much said of these *Savages*, and we have dwelt too long upon this black side of Mankind: Let us quit the Men, and consider some of the *natural Wonders* of this fabulous Coast. The City of *Sidon* is situated in thirty-three Degrees twenty Minutes of Latitude, and the *Circean Promontory* in forty-two; and if it be true that the *Phenician* Navigation was first upon the *Red-Sea*, then that

People

* The *Lestrygons* (Λαιστρυγῶν) from *Lais-tirgan*, Leo mordax; their King *Lamus* from *Laham* vorare, deglutire; or *Lahm* Caro: Thence the Goblin's Name, that swallowed Children alive, *Lamia*; and the Greek word for the Throat, Λαίμη. These two, the *Lestrygons* and *Lamus*, have been observed by *Bochart*. The King of the Continent's Name likewise points at his Nature. It comes from *Catath* contundere, cedere, whence *Echetoth* contusus, contusus erit; and agrees nicely with *Homer's* Epithet:

Εἰς Ἐχέτον βασιλῆα βροτῶν ἀλλήμονα πάντων.
Ὀδυσ. Σ.

People must have been accustomed to the near Sect. II.
Equality of Day and Night that happens with-
in the *Tropicks*, and increases as you approach
the *Equator*. But when their Trade took an-
other Turn, and they begun to sail the *Mediterranean*, and discover the unknown Coasts
of *Italy*, How would they be surprized to
find the Day near two hours longer than at
the Mouth of the *Arabick Gulf*, and one hour
longer than in their own Country? They
would be amazed at the quick Return of the
Morning, and think the Sun was earlier upon
his Road than ever they had observed him be-
fore. The length of the *Twilights*, longer
too than ever they had seen, would contribute
to raise their Wonder; and when they com-
pared every thing with their own *Southern*
Climes, and were come to an Anchor under
the *Mons Circeius*, lying *due East* of them, it
was no wonder, if not knowing how to ac-
count for the sudden Return of Light, they
took it into their Heads, “ That *there* was the
“ *Abode* of the *Morning*, and the early Road
“ of the rising Sun.”

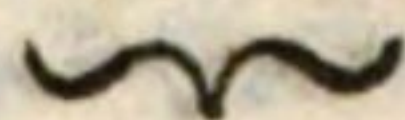
WHILE the *Phenicians* were making but
annual Voyages, and had not ventured to *winter*
in foreign Ports, they wou'd happen to be
in the *Tyrrhene Sea* and *Gulf of Genoa*, about
the time of the longest day. The Distance
of these Parts from *Sidon*, and the common
Accidents in slow coasting Voyages, (which
the

Sect. II. the *Phenicians* could only make to unknown Nations) must have employed the Spring-months, and protracted their Voyage till that Season. For I make little doubt but this Fable has been framed, when they were neither such Geographers, nor Astronomers, as they came to be afterwards: It must have been in the Infancy of their Navigation at least to the *North Seas*; and such a Tradition, when once broached, could not fail of being preserved, and finding a place in all the future Relations of that barbarous Coast. It is too remarkable a Circumstance not to have struck Men, whose *Employment* forces them to observe the *Weather*, and fixes their chief Attention upon the *Heavens*: To such People the *Abode of the Morning* was in *Circe's Isle*, for the same reason that we here in *Britain* are characterized by *Virgil*,

Et minimâ contentos nocte Britannos.

FROM CIRCE'S Isle, and by her Directions, *Ulysses* sailed to the *infernal Regions*: We are told, in the poetical Stile, " That after having passed the Ocean, he first arrived at a gloomy *Beach* covered with " Thickets and the Groves of *Proserpine*; " *Poplars* and *Yews* casting a dismal Shade. " Here he drew his Ship on shore, and entered himself into the Mansions of *Hell*: " He

“ He trode the Threshold of the Habitations Sect. II.
 “ of the *Dead*, and saw within,”



*The four infernal Rivers that disgorge
 Into the burning Lake their baleful Streams :
 Abhorred Styx, the Flood of deadly Hate,
 Sad Acheron of Sorrow, black and deep,
 Cocytus nam'd of Lamentation loud
 Heard on the rueful Stream, fierce Phlegethon,
 Whose Waves of burning Fire inflame with Rage¹.*

Upon the Brink, where two of the Rivers met, he was to perform certain Sacrifices to the *infernal Deities*, and pour forth the Blood to the *Ghosts departed*.

THIS Description is partly *real*, and partly *mythological*. The terrestrial part of it seems to agree with the AVERNUS, a noisome kind of Lake formed by the Sea in the recess of the *Lucrine Bay*, not far from *Circe's Habitation* : The rest (too long to be here transcribed) is *Egyptian*, and relates to the ΤΙΜΩΡΙΑΙ ΞΕΝΑΙ^m mentioned aboveⁿ. Next to the ΒΑΙÆ, says *Strabo*^o, lies the *Lucrine Bay*, and within it the Lake *Avernus*. It was here the Ancients believed that *Homer* had described *Ulysses* as conversing with the *Dead*, and consulting *Tiresias's Ghost* : for here they said was the Oracle sacred to the *Shades*, which *Ulysses* came

¹ Milton.

ⁿ p. 220.

^m Strange foreign Tortures.

^o Lib. V.

Sect. II. came and consulted concerning his Return.

~ The *Avernus* is a deep darksome Lake, with a narrow Entry from the outer Bay: It is surrounded with steep Banks that hang threatening over it, and is only accessible by the narrow Passage thro' which you sail in. These Banks were anciently quite over-grown with a wild Wood, impenetrable by any human Foot. Its gloomy Shade impressed an awful Superstition upon the Minds of the Beholders; and the neighbouring People affirmed, That the Birds ^P fell into the Water as they flew over it, being choaked with the infernal Steam.

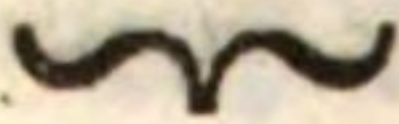
HERE therefore they supposed was the *Passage to Hell*, and the Seat of the *Cimmerians*, who dwelt in *perpetual Night*. Whoever sailed hither, first did sacrifice; and endeavoured to propitiate the infernal Powers with the assistance of some Priests who attended upon the Place, and directed the *mystick* Performance. Within, a Fountain of pure Water broke out just over the Sea; but no Creature ever tasted of it, believing it to be a Vein of the River *Styx*: Somewhere near this Fountain was the *Oracle*; and the *Hot Waters* frequent in these Parts, made them think they were Branches of the burning *Phlegethon*.

IN THIS very Bay *Ephorus* places the *Cimmerians*: He says They lived in subterraneous
Cells,

^P Hence its Name *Aornos*; and by inserting the *Eolick F*, *Afornos*; thence in the *Italick* Pronunciation AVERNUS.

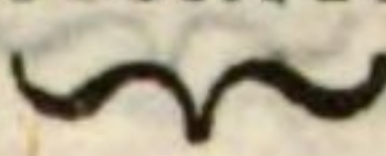
Cells, which they called ARGILLÆ; and that Sect. II. they had Communication with one another by means of certain dark Passages cut thro' the Earth, by which they conveyed Strangers down to the *Oracle of the Dead*. He says further, that they lived upon the Produce of the Metals which they dug out of the Earth, and upon the Sacrifices that were offered to the subterraneous *Oracle*; whose Ministers had it as a Custom handed down from Father to Son, *That none of them should ever see the Sun, nor quit their Grots, but under Covert of the Night*. This, he gives as the reason why the Poet asserts, “ That *Phebus*, who enlightens the “ World, never looks upon them, nor visits “ them with his gladdening Beams.”

THIS ACCOUNT of the *Cimmerians* is ingenious, and has something in it both entertaining to the Imagination, and agreeable to the wond'rous Regulations of the ancient Priesthood: But as I wou'd be far from rejecting it, so the Poet's describing their Towns and Tribes in this Part of the Country, is no strict Proof of their being really *Italians*. *Homer* often transports and mixes his Miracles; especially if they are of a kind, and bear any Analogy in their Natures, or Resemblance in their Manners. *Circe* is of the same Blood with *Æetes*, and is allied to the Sorceress *Medea*, tho' *she* lived in *Italy*, and *they* in *Colchos* at the

Sect. II. the furthest end of the *Euxine*, separated by
 Seas and Continents of immense Extent.

THE *Idea* of the *one-ey'd Cyclops*, whom he places in *Sicily*, he is thought to have taken from the *Arimaspians* in *Thrace*; and these same *Cimmerians*, from the long Nights and cloudy Sky, in the same Country. This last is the more probable, that the *Phenicians* might be passing homeward from the *Bosphorus* pretty late in the Year, and might perhaps be tempted to tarry, upon some Prospects of Gain, until the Winter surprized them in that cold Climate, and froze up their Ship: In that case they wou'd literally see a People ΗΕΡΙ ΚΑΙ ΝΕΦΕΛΗ ΚΕΚΑΛΥΜΜΕΝΟΥΣ, *wrapt up in Darkness and Clouds*, and might give them a Name, which indeed will agree either with *Thrace* or the *Avernus*.

LET US NOW pursue our Voyage round the *Mediterranean*, and for that reason leave *Ulysses* sailing back to *Circe*, and associate ourselves with the other Traveller celebrated by *Homer*, the famous MENE LAUS. The South and South-east Coast of this Sea seem to have fallen to his share, as the North and North-west were visited by *Ulysses*; tho' I know that the latter is likewise said to have been driven both to *Spain*, (where there was a Town of his Name, and a Temple of *Minerva*) and to the Coast of *Africk*, where he saw the *Loto-phagi*. But as the PHENICIAN Accounts
of

of these Parts are related by the Poet under Sect. II. the Person of *Menelaus*, it will be proper for  us to follow him.

AFTER the taking of *Troy*, the *Greeks* found they had purchased the Victory very dear: Besides the Men they had lost, there were few of the surviving Chiefs who had not suffered at home, by Disorders in their Families, or Damage in their Estates: Nor was the Spoil that was saved from the Flames, when the City was burnt, sufficient to enrich them all. They could not think of staying so long away, and returning to their empty Habitations with little or nothing, as the Reward of their Toils; and some chose rather to go and seek for Seats in unknown Countries, than to live in their own Houses after the *dismal* things that had happened in them during their Absence.

THUS *Diomedes* and *Teucer* went and settled, the one in *Apulia*, and the other in *Cyprus*: *Menelaus* and *Ulysses* revived the old Practice of *Greece*, making Descents with their Squadrons upon several Coasts, and carrying what Plunder they met with to their Ships: And when the Disasters incident to a *piratical* Life had disabled them from continuing such Violences, they wandred about from place to place, and set on foot a kind of *Contribution* (what the *French* call a *Quête*) where-ever they came. Their high Reputation procured
T
them

Sect. II. them a kind Reception from all who had
 heard of the Destruction of *Troy*, the greatest
 Transaction the World had then to talk of:
 And accordingly they received many ΕΕΙΝΗΙΑ
 (*Presents to Strangers*) from the Princes they
 visited, and both, tho' late, returned *rich* to
 their own Countries.

THE ACCOUNT *Menelaus* gives of his
 own Travels, is in a very plain manner, " That
 " having suffered many things, and wan-
 " dered far, he had amassed much Wealth,
 " and had come home at the end of eight
 " years: That having been in *Cyprus*, *Phe-*
 " *nicia*, and *Egypt*, and having visited the
 " *Ethiopians* and *Arabians*, he arrived at last
 " in *Libya*," of which he tells several Won-
 ders: But the strangest thing that befel him,
 was in the *Pharos*, a little Island in the Mouth
 of the *Nile*. There he surprized and bound
Proteus, the mutable Prophet of the Sea, and
 received a Prophecy from him, " That it was
 " not his (*Menelaus's*) Fate to finish his days
 " in *Argos*, but the Immortals would send
 " him to the ELYSIAN PLAIN, and ENDS
 " of the Earth, where *yellow Rhadamanthus*
 " reigns, and where an easy affluent Life is
 " enjoyed by Men; where Snow is never
 " seen nor Rain, and Winter shows not his
 " hoary Face; but soft Gales constantly blow-
 " ing from the *Western Ocean*, serve to cool
 " the

“ the Air and fan the Inhabitants of the Sect. II.
 “ happy Shore.” ~

THERE IS no doubt made by the Ancients, but that this Description is taken from the Bay of *Cadix* and the South-west Coast of *Spain*; and there can be as little, that *Homer* must have heard of the Nature and Situation of these Parts from the PHENICIANS. It will cost but a single Thought to recollect, That the *Tyrian Hercules*, long before *Jupiter's* Affair with *Alcmena*, had made the first Discovery of these Lands, and erected the famous *Pillars* that bore his Name: His Countrymen took care not to lose so sweet a Commerce; but charmed with the Softness and Delicacy of the Climate, and knowing perfectly the Value of the Commodities it produced, they planted it with Colonies, and drew from it the chief Streams that filled *Tyre* and *Sidon* with such immense Wealth, and particularly with Coin and Plate⁹.

THE Richness of the *Spanish Mines* afforded ample Materials of *Hyperbole* and *Description* to the ancient Writers^r; and we find in the

T 2

Poets

⁹ TARSHISH was thy Merchant, by reason of the Multitude of all kind of Riches: With Silver, Iron, Tin, and Lead they traded in thy Fairs: says *Ezekiel* (Chap. XXVII. § 12.) where the Extent of the Trade of *Tyre*, and the very Species of Commodities brought by the several Nations to that Mart of the World are accurately described by the eloquent Prophet.

TARSHISH was sounded *Tartish* by the *Phenicians* and *Syrians*, who changed the harsh *Sh* into *T*; whence the *Greeks* formed their ΤΑΡΤΗΣΣΟΣ.

^r Ποσειδων. ἰθὺ συνενθουσιὰ ταῖς ὑπερβολαῖς. Στεφ. Βιλ. Γ.

Sect. II. Poets coming after *Homer*, that the Ease and Affluence of their Princes, had passed into a Proverb ^f. This cou'd be known to *Homer* in no other way but by the Report of the *Phenicians*; who, when they spoke of this happy Country, the chief Source of their Wealth and Grandeur, called it ΜΕΧΟΣ ΕΛΥΣΟΤΗ, *The Place of Joys or Land of Mirth* ^t. It was the Ships from thence that “*sung in the Phenician Markets, replenished*” “*their Cities, and made them very glorious*” “*in the midst of the Seas*” ^u. From them therefore our Poet has learned the Nature of the *Western Region*, the Blowing of the *Zephyrs*, and the Fertility of the *Soil*; and has described his ΕΛΥΣΙΟΝ just such a Place as the Climate of *Cadix*, and the *Andaluzian Plains* ^w.

IT

^f Εγώ τ' αὖν οὐτ' ἈΜΑΛΘΙΗΣ βελοίμην ΚΕΡΑΣ,

οὐτ' ἔτι πειρήκοντα καὶ ἐνατὸν

ΤΑΡΤΗΣΣΟΥ βασιλεύσαι.

^u Ἀνακρ. Ἀποσπείσ.

^t Bochart, Canaan.

^u Ezekiel XXVII. § 25.

^w Los fertiles Campos de *Andalusia*, tan celebrados de la Antigüedad por los *Campos Elifios*, reposo de las Almas bien aventuradas——Miré aquel pedaço de tierra, que en fertilidad y influencia del Cielo, hermosura de tierra y agua, no he visto cosa mejor, en toda la Europa.——*And speaking of the neighbouring Plain of Malaga, he says*, Fue tan grande el consuelo que recebi de la vista della, y fragrancia que traia el *Viento*, regalándose por aquellas maravillosas Huertas, llenas de todas especies de Naranjos y Limones, llenas de Azahar todo el Anno, que me pareció ver un pedaço de Parayso: Porque no ay en toda la *Redondez* de aquel Orizonte, cosa que no deleyte los cinco Sentidos. Los ojos se entretienen con la vista de *Mar y Tierra*, llena de Arboles hermosísimos: A los Oydos deleyta con grande admiracion la abundancia de los Pajarillos, que dia y noche no cessan su dulce Armonia: Los Mantenimientos son abundantes y sustanciosos para el Gusto y la Salud: El Trato de la Gente muy apazible, afable y cortesano; y *todo* es de manera, que se pudiera hazer un grande Libro de sus excelencias.

Vida de Obregon.

IT gives a particular kind of Pleasure to Sect. II. learn from what *Originals* a celebrated Piece of Painting has been taken, and from what Object the Painter borrowed his *Idea*. We imagine ourselves to be let into a sort of *Secret*; and discover new Beauties in the Copy, by placing it and the Model together, and comparing their mutual Lineaments. The same holds, and perhaps in a greater degree, in *poetical* Representations. An Author to whom our Country owes many a beautiful Treatise, makes not the least question, but that the Gulf thro' which *Virgil's Alecto* shoots into *Hell* is the Cataract of the *Velino*, three Miles from *Terni*. The River falls down a Precipice of an hundred Yards high, and throws itself with such Violence into the Hollow of a Rock, as to raise a continual Mist resembling Clouds, or the Smoke ascending from a vast Furnace *.

BUT *Homer* does not seem to have kept entirely to *one* Model: He has divided his Description of the next World into *three* Parts, and has taken them from three different *Originals*. The first contains an Account of the *Entry* to the Realm of *Pluto*, and is taken from the *Avernus*; the second describes the Passage, and several Stages of the dreary *Progress*, copied from the *Procession* at the Funerals of *Apis* up the *Nile*; the third presents us

T 3

with

* *Addison's Journey thro' Italy.*

Sect. II. with the *happy Climes* prepared for the Good and Upright, taken from the *Fortunate Islands* and the neighbouring Coast: And all the *three* are made to coincide in several Circumstances, thro' the Address and good Management of the Poet.

AFTER this View of the Coast of *Italy* and *Spain*, it wou'd be to little purpose to ask, How it appears that *Homer* learned these things from the *Phenicians*, or thro' whose Hands he received them? It is sufficient that such Knowledge could be drawn from *no other Fountain*: Tho' at the same time, it will not be unpleasant to hear that there are Presumptions in his Writings, of his having been *personally* acquainted with this industrious People.

AND FIRST, He knows their *Character* perfectly. When he speaks of them in general, they are always ΦΟΙΝΙΚΕΣ, ΝΑΥΣΙΚΑΤΟΙ ΑΝΔΡΕΣ, *The Phenicians fam'd for Shipping, or renowned at Sea*; "whose Merchants
"were Princes, and whose Traffickers the
"Honourable of the Earth." This is the distinguishing Mark of the Nation. Their City "was inhabited of *Sea-faring Men*, the
"renowned City, which was strong in the
"Sea; She and her Inhabitants, who cause
"their Terrour to be on all that haunt it &c." Then their ancient Town is ΠΟΛΥΧΑΛΚΟΣ

3

ΣΙΔΩΝ,

ΣΙΔΩΝ, Sidon abounding with Metals; and the Sect. II.
 Sidonians, ΠΟΛΥΔΑΙΔΑΛΟΙ ἄνδρες, ingenious 
 artful Men. It is impossible for any Man,
 tho' he had lived a great part of his Life at
 Sidon, to give more proper Epithets to the Na-
 tion and City, or more expressive of the Genius
 of the Inhabitants. But Homer goes further,
 and shews that he has been acquainted with
 all Ranks of the Phenicians.

THE mean People of a trading Nation
 naturally fall into Tricking and low Cozen-
 age; and in this respect the Phenician Ped-
 lars were the Jews of Antiquity; and bore such
 a Character among them as the Jews do among
 us. Such exactly hath Homer painted them.
 He calls them ΤΡΩΚΤΑΙ, Scrapers of Money
 from any thing ^z; and to explain how they
 did it, he subjoins, that they were πολυπαί-
 παλοι ἄνδρες, Men with a thousand small Wiles.
 There was besides a great Intercourse between
 the two Nations: The Phenician Ships, our
 Poet tells, frequently wintered among the Gre-
 cian Islands, and the Prince ^a of one of them
 had a Phenician Mistress: She was, according
 to his Description,

Tall and beautiful, and skill'd in curious Work ^b.

T 4

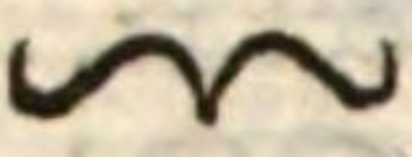
Homer

^z ΤΡΩΚΤΗΣ ὁ ἔκ παντός κερδαίνων, οἷον ἀπορρώγων.

Σκίδα.

^a Ctesius, the Son of Ormenus, Prince of the rich Island
 Syria: or, as the later Geographers called it, SYROS.

^b ΚΑΛΗ ΤΕ ΜΕΓΑΛΗ ΤΕ Κ' ΑΓΛΑΑ ΕΡΓ' ΕΙΔΥΙΑ.
 Ὅσον. Ο.

Sect. II. *Homer* relates her Story so particularly, her  Father's *Phenician* Name ^c, his affluent Circumstances, and how she was carried off by the *Taphian* Pirates as she was returning from the Country to *Sidon*, that one would almost think he had heard it from the *Descendants* of the Family.

THIS Suspicion is confirmed by the Knowledge he discovers of the Produce and Manufacture of the Country. Most of the fine things he mentions, Gifts to the Gods, or Presents from great Men, are (he says) of *Sidonian* Workmanship. The finest Garment in the *Trojan* Queen's Wardrobe, was bought in *Sidon* by *Paris*, who must no doubt have been a Judge in those Matters ^d; and the prettiest Utenfil in *Menelaus's* Palace was a *Silver Bowl* edged with Gold, which he had received as a Present from the King of *Sidon*; and it is not improbable that *Homer* had seen many like it, when in that City himself ^e. In short, he seldom describes Toys or Jewels, or any piece of curious Work, but he very readily adds, that it was made in *Sidon*, or brought over in a *Phenician* Ship: And herein he hath the Happiness to agree with our *sacred Chronicle*, where we learn, that

^c *Ἀφροδῖτις*: Softened from *Afrubas*, or *Asdrubas*, ASDRUBAL. *Bochart.*

^d *Iliad* VI.

^e *Odyss.* IV.

that the wise Solomon ^f, when he was about Sect. II. to build his magnificent Temple, received a cunning Man from Tyre, “ Skilful to work
“ in Gold and in Silver; In Brass, in Iron,
“ in Stone, and in Timber; In Purple, in
“ Blue, in fine Linen, and in Crimson; also,
“ to grave every manner of Graving, and to
“ find out every *Device* which should be put
“ to him.”

BUT we do the *Phenicians* an injury in making them only *Artificers*, *Navigators*, and *Merchants*. The nobler Sciences were cultivated among them, and they have the Honour of being the Authors of two famous *Sects* who gained great Reputation, by Opinions which the *Grecians* borrowed from them. We have it

^f This Prince had two Fleets, one upon the Red-Sea, at *Esi-ongaber*, and the other on the *Mediterranean*, perhaps at *Joppa*; and both of them navigated by *Phenicians*. For *Hiram King of Tyre* sent his *Servants in the Navy*, *Shipmen who had Knowledge of the Sea*; and they traded along the Coast of *Arabia*, and came to *Ophir* (*Taprobane* or *Ceylon*) and fetched from thence four hundred *Talents*, of *Gold*, and brought it to *Solomon* *. The other was called the Navy of *Tarshish*, which sailed in company with the Navy of *Hiram*. Once in three years came the Navy of *Tarshish*, bringing *Gold*, and *Silver*, and *Ivory*, and *Apes*, and *Peacocks* †. It was so long before they cou'd accomplish, in their coasting Way of sailing, a Voyage by *Cadix* to the *Guinea Coast*, whence they brought the Commodities abovementioned. They probably sailed as the *Arabs* do at this day: “ *Comme les Arabes ne sont*
“ *pas de grands Navigateurs, ils ne voyagent jamais que le jour,*
“ *aiant toujours un Homme sur la Prouë, et un autre sur le haut*
“ *du Mât, pour observer la Mer; Ils mouillent d'abord que le*
“ *Soleil est prêt à se coucher, et ne levent l'Ancre, que lorsqu'ils*
“ *ont le Vent en poupe; employant ainsi deux ou trois Mois*
“ *à une Navigation de sept ou huit jours.*”

VOYAGE du S^r P. Lucas. Liv. VI.

* 1 KINGS ix. § 27.

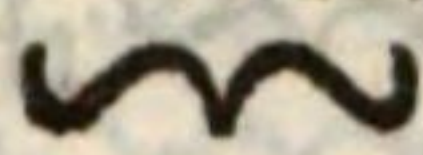
† 1 KINGS x. § 22.

Sect. II. it upon the Authority of *Posidonius* ^g, That
 ~~~~~ what is called the *Atomical* Philosophy was  
 first advanced by *Moschus* a *Sidonian*, some  
 time before the *Trojan War*: Of *Atoms*, he  
 said, the World was made; *Matter*, in its old  
 primæval State, being in *that form*. For his  
 Work was a *History of the CREATION*, or an  
 Account of the *Rise of Things*, the common  
 Theme of the first Philosophers: They always  
 wrote in an historical Strain, for the sake of  
 the Narrative or *Parable* in which they taught,  
 and of the Allegories which they interwove as  
*Episodes*; there being nothing then known of  
 the Manner of our modern Systems, which are  
 built upon metaphysical Principles and abstract  
 Reasoning.

I AM the apter to believe that it was so,  
 because it is certain that *Epicurus* was not the  
*Inventer* of the Doctrine of *Atoms* which he  
 embraced; but received that Method of account-  
 ing for the *Rise of Things* from *Democritus*,  
 who had travelled long in the *East*, and brought  
 from thence his Learning and Philosophy. By  
 this means the Principles which were so gree-  
 dily swallowed both in *Greece* and *Rome*; and,  
 as a witty Writer asserts <sup>h</sup>, were embraced by  
 all the *fine Gentlemen* of Antiquity, came ori-  
 ginally from *Phenicia*. They were preserved  
 in

<sup>g</sup> Εἰ δὲ δὲ ΠΟΣΕΙΔΩΝΙΩ πιστεύσαι, καὶ περὶ τῆς Ἀρίμων  
 δόγμα παλαιόν ἐστὶν ἀνδρὸς Σιδωνίου ΜΟΣΧΟΥ, περὶ τῶν  
 Τρεῖς χερσῶν.  
<sup>h</sup> Mont. St. Evremond.



in that Country by a *prophetical* Sett of Natu- Sect. II.  
 ral Philosophers, (so *Jamblichus* <sup>i</sup> calls them)   
*Moschus*'s Descendants or Successors, with whom  
*Pythagoras* is said to have conversed in his Re-  
 turn from *Egypt*.

IT were easy to say a great deal concerning  
 the *Phenician Theology* transcribed by *Eusebius*,  
 their Records kept in their Temples, and the  
*Problems* that passed betwixt them and the  
 knowing and peaceful *Prince* just now men-  
 tioned : But as these things belong not imme-  
 diately to our Subject, nor to the Instruction  
 that *Homer* received from this People, I shall  
 rather select a *Grecian* Disciple of theirs, whose  
 Works have some Connexion with our Poet.

AMONG the earliest of the *Greek* Philoso-  
 phers was *Pherocydes*, a Native of that very  
*Island*, where we heard that it was customary  
 for the *Phenician* Ships to winter. He has the  
 honour to be mentioned as the Master of *Py-  
 thagoras*, (whom he converted from Wrestling,  
 to Philosophy) and is famous for introducing  
*Prose-writing* into *Greece*. He had no living  
 Master of his own, to lead him the way in  
 Science ; but having purchased from the *Phe-  
 nicians*, either in his own Country, or as is more  
 probable in *theirs*, some Volumes of their sub-  
 lime Philosophy, he drew from thence his  
 Knowledge, and acquired a very great Name  
 among

<sup>i</sup> ἐν ἁύτῃ δὲ (Πυθαγόρας) συμβαλὼν τοῖς τε ΜΟΣΧΟΥ Τῆ  
 ΦΥΣΙΟΛΟΓΟΥ ΠΡΟΦΗΤΑΙΣ ΑΠΟΓΟΝΟΙΣ, καὶ τοῖς  
 ἄλλοις Φοινικικοῖς Ἱεροφάνταις. Ἰαμβλ. Πυθαγ. βίβλ.



Sect. II. among the *Greeks*. They look'd upon him as the first who had spoke of the *Transmigration* of Souls, a Doctrine much inculcated by the *Pythagoreans* his Successors: and read with admiration his Accounts of the *Birth* and *Successions* of the *Gods*.

HIS Country is pointed at in *Homer* in a very remarkable manner: “*Above Ortygia,*  
“*says the Poet, there is a certain Island called*  
“*SYRIA, if ever you heard of it, ‘ΟΘΙ ΤΡΟ-*  
“*ΠΑΙ ΗΕΛΙΟΙΟ, where are the Returns or*  
“*Tropicks of the Sun.*” This, it seems, is the *Mark* of the place, which will help us to distinguish it from the neighb’ring Isles: But without the assistance of succeeding History, and particularly where it relates to *Pherocydes*, we shou’d never have known what to have made of it: To have gone in search of such an Island under the *Tropicks*, wou’d have been as foolish as to think of contriving a *natural Meaning* for the Expression taken in its literal Signification; and in what Sense *the Returns of the Sun* can be said to be in any one of the *Cyclades*, is a Question that would puzzle our best Astronomers.

FOR a *Solution*, the old Scholiast upon the Passage tells us, that “*In this Island there was*  
“*a Cave consecrated to the Sun, which shewed*  
“*the Time of his Returns.*” These are the very Words of the Commentary; and they seem to stand as much in need of an Explication as their Subject. I incline to think, that the



the *Phenicians* finding the Island rich in *Grain*, Sect. II. which they much wanted <sup>k</sup>, and accommodated with a fine Harbour, may have endeavoured to fit it in every respect for their *Winter Retreat*. With this view it is probable they may have adjusted a MERIDIAN LINE to some Hole or Cleft in the Roof, which admitted a Ray of the *Sun* into the consecrated Cave, and marked the *Solstices* upon that Line, and what other Subdivisions they thought fit.

THE Use of such a thing, for letting them know the *Turns* of the Year, and for pointing out the Seasons fit for sailing, needs no Enlargement; and their Skill in *Astronomy* and *Numbers*, leaves as little doubt of their Ability to effect it. The same thing was afterwards performed, and perhaps more accurately, by *Pherecydes*; not in the Cave, but by erecting a *Stylus*, whose Shadow should mark the Advance and Recess of the Sun to and from the *Tropicks*. Whether this *Heliotrope* was moveable or not, I cannot tell; but it was long preserved in *Syros*, many hundred Years after the Author's Death; and from its Duration, I take it to have been some *Pyramid of Brass or Stone*, erected and marked in a level from the Base, in the same way as the great Obelisk brought by *Augustus* from *Egypt*, and placed in the *Campus Martius* near the City; whose Shadow,

<sup>k</sup> HIRAM, Prince of Tyre, was to receive from *Judæa* twenty thousand Measures of *beaten Wheat*, and twenty thousand Measures of *Barley*, and twenty thousand Baths of *Wine*, and twenty thousand Baths of *Oil*.



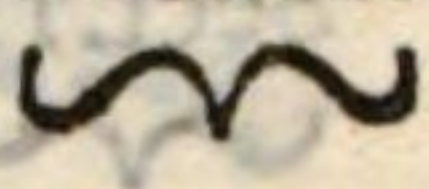
Sect. II. Shadow, says *Pliny*, shewed the Sun's Altitude, and the Increase and Diminution of the Days and Nights.

HAD *Pherecydes* lived before, or contemporary with *Homer*, there wou'd be no doubt but this very Machine was the thing described by the *Poet* ; but being *posterior*, it is more likely that he himself took the Hint from the *Phenicians*, and probably out-did theirs, in the Exactness of his Invention.

THERE was nothing like this *Heliotrope* to be seen in any part of *Greece*, save in this little Isle, whose Inhabitants, ignorant like the other *Greeks*, when they came to gaze at the Marks, and asked the use of them, could only gather from the *Phenicians* Answer (just what *Homer* has said) “ That they were the  
 “ Returns of the Sun ; or, that when the Sun  
 “ had advanced so far, He returned the way  
 “ he had come.” *Homer* cou'd not miss hearing of them ; for if he was not himself in this Island, which he has described so happy and healthful, he wou'd certainly be informed of every thing concerning it in *Delos*, just in its Neighbourhood, whither he came every Year to sing at the Feasts of *Apollo*.

HERE, My Lord, we will finish our Voyage. We set out from the *Hellepont*, and taking the Coast of *Italy* in our way, we have returned by *Spain* and *Africk* to the *Egean Sea*. What we have seen is sufficient to convince



vince us, that *Homer* owed most of those Tales Sect. II. that raise our Wonder in the *Odyſſey*, to his  Converse with the PHENICIANS: And as they were told from the natural Apprehensions the *Phenician Seamen* and ſimple *Greeks* formed from the firſt Appearance of the Subjects, that ſame *Simplicity* has been preſerved in the Relation, and has accommodated them to the Underſtanding of all Ranks of Men. It was this happy Circumſtance that directed the Poet to hit the general Taſte of Nations, and to touch the *Univerſal Ear* ſo juſt and true, that no Change of Manners or Politicks<sup>1</sup> can make his Poems be diſreliſhed where they are but read and known.

I CANNOT bid them farewel, without reflecting with ſome ſurprize on *Homer's Goodfortune* in this Particular. He was equally happy in his *Wonders* as in his *Religion*. Too much Splendour did not glare in his Eyes and darken his Miracles; for, if your Lordſhip will forgive the Oddneſs of the Phraſe, the beſt Light to place a Wonder in, is a *little Obſcurity*. His Gods and their Powers were never ſo much as queſtioned, when he ſung of their marvelous Alliances and myſtick Generation: Nor were theſe Countries to the North and Weſt of *Greece* enough known, to make People doubt of the ſtrange and woeful Stories he related of them. It was ſo late as the Times of

<sup>1</sup> See Monſ. *Perrault's Paralels*.



Sect. II. of *Augustus*, when *Cocceius* and *Agrippa* cut thro' the Mountains, and cleared the *Avernus*, that *Homer's HELL* appeared to be an ordinary BAY; and what he said of it, ΠΑΝΤΑ ΤΑΥΤΑ ΜΥΘΟΣ ΕΙΝΑΙ, *to be all a pure Fable*: But before that, and especially in the Infancy of the *Phenician* Navigation, while the Coast lay unexplored, the Miracles would be swallowed; and the strangest Tale he could tell, would pass for a certain Truth.

SUCH Reflections as these have sometimes led me to think, that HOMER'S *Art* was not so great and refined, as we commonly suppose it to have been: That his *Good Fortune* was far superiour to his *Skill*; since he needed but represent things both in his own and other Countries, *almost as he heard them talked of*. The ordinary Strain in which they were related, was nicely calculated for giving them that air of *natural Wonder*, which affects us so strongly in reading them: A thing hardly to be counterfeited! For a man who understands any Subject *perfectly*, who knows the Causes and Effects of every surprizing-like thing about it, of consequence talks coolly; and having no Admiration himself, can with difficulty raise it in another. When he attempts it, his Looks and Voice, and laboured Sentences betray him, and shew the *Artifice*: But if at any time he can forget himself, and screw up his Fancy so as to smother his Reason, he may then succeed; and inspire  
his



his Hearers with a Passion he begins to feel: Sect. II. Yet his Judgment will recur when the *Fit* is over, and leave him the same cool unadmiring Person he was before.

I HAVE heard it declared by those, whose Business it is to *personate* Characters and their peculiar Passions, that they never succeed so well as when *they forget themselves most*; and have entered into some sort of Persuasion, that they are indeed the *Persons* whom they represent. But I hardly know, whether I dare apply *their* Case to our celebrated Poet, and venture to say, “ That the more firmly *Homer* believed the  
“ Wonders he tells, he wou’d tell them the  
“ better, and paint their most moving Circum-  
“ stances with a truer Feeling than if he had  
“ not been persuaded of the Truth of the Facts.”

*Paulum tu interesse censes, ex animo omnia  
Ut fert natura facias, an de industriâ ?*

THUS, WE have run over *Homer’s* Advantages from Nature and Education: We have surveyed the *Climate* where he was born: We have considered the *Manners* of his Country, its *Language* and *Religion*; and have found from the Nature of things, and their constant Effects, that they were *all* in the happiest temper for Description and Poesy. We have gone further, and traced him in his *private Education*, his *Employment* and Manner of *Life*, and found them of the same Nature and Tendency:

U

And



Sect. II. And to account for the wide Knowledge of Men  
 ~ and Things that appears throughout his Works,  
 we have look'd abroad, and found *foreign Coun-*  
*tries* affording the happiest Opportunities Man's  
 heart cou'd wish, for *poetick* Improvement:  
 Their joint Effects we have found verified in  
 his Descriptions, and in the Numbers of shining  
 Images, natural Allusions, and surprizing Tales  
 that grace his Writings: But take them all to-  
 gether, and they had not been able to raise him  
 to his high Station, if the noblest SUBJECT  
 that ever fired the Fancy of a Poet had not com-  
 pleted his Happiness. Let us, *My Lord*, con-  
 sider it, and conclude the *Enquiry*.

*Gravelot inv.**J. Goussier scul.*





Gravelot inv.

J. P. Fourdrinier Sculp.

## SECT. XII.

OF THE TWO *Heroick Poems* written by Sect. 12. *Homer*, the first contains an Account of the hottest Period of a long War between the confederate Princes of *Greece*, and the richest Kingdom of *Asia* with its *Dependencies*. The second relates the Consequences of that War, and the Fates of the several *Chieftains* after the Victory. *Homer* seems to have been destin'd for writing the History of the



Sect. 12. *whole Transaction*, by being born in *one* Country, residing in the *other*, and travelling much in *both*.

IT WOULD be a difficult matter to enumerate the Advantages of such a *Situation*. It wou'd be to resume the Conditions in *Manners, Language, and Travelling*, we found to be requisite in Poetry; and shewing that by *this means* they are included in *Homer's Fortunes*. He appears to be the *only* Bard, who equally knew the Country of his *Hero*, and that of his Enemies: And except those Poets who have sung of *Civil Wars*, where the contending Parties are of the same Country, and where, for that reason, there can be no Variety of Manners; excepting those, I say, he seems in *this respect* likewise to be *singular* among the Poets.

I CANNOT pretend to determine the precise time he tarried in each Country; how soon he left *Ionia*, or how frequently he returned to it. A great part of his Life he spent in *Cbios*, whose Inhabitants were *Ionians* as well as those of the other Islands in the *Archipelago*. It is accordingly certain, that his Language and Manners are principally *Ionic*, tho' all the Dialects of *Greece* are employed in his Poetry, and give proof that he has visited the principal Nations, and learned the Peculiarities of their Speech. His *own*, no doubt, has been formed, where he spent his Youth; and afterwards,



wards, by wandering up and down in *Asia* Sect. 12. and *Greece*, he hath attained that easy familiar manner of speaking of them, for which he is admired. This is a Blessing so rare in a Poet's Lot, to be as it were a *Native of both Countries*, that it will be worth while to take a View of some of its Consequences.

THE first which presents itself, is, *That he* must have been acquainted with the *Field of Action*, the PLAINS OF TROY. It was this enabled him to describe it so minutely; and give it that Air of Veracity it bears from those *natural Incidents* he has thrown into his Narration. He had them, not by Reading or Speculation, but from the *Places themselves*, and the Prospects that arise from the Culture and Disposition of the Grounds. *Who* but the Man that had wandered over that delightful Plain, that had viewed the Bendings of the Coast, and every Corner of the Fields, could have described or feigned the genuine Marks of it: The Tomb of Dardanus, the Springs of Scamander, the Banks of Simois, the Beach Tree, with many other Circumstances that distinguish the *Environs*, and enrich his Landskip? Other Writers, before they relate an Action that happened in any place, first *describe that Place*, be it a Grove, or Rock, or River, or the Declivity of a Mountain. These they *feign* according to the strength of their Fancy,



Sect. 12. and then they *apply them* <sup>a</sup>. *Homer* mentions his Places with an appearance of Certainty, as *already subsisting*, and *already known* <sup>b</sup>: He does it almost in the manner of an *Historian*, and leaves you to pick up a more particular Knowledge of them from the Circumstances of the Action to which they belong.

IT MAY PERHAPS seem somewhat extraordinary, at this distance of Time, to affirm “That *Homer’s* Accounts of these Places are  
 “not fictitious; that his Battles were given  
 “in no imaginary Spaces, but correspond with  
 “the real state of the Land and Water.” Yet a very convincing Proof of it may be drawn from the Nature of a Treatise, of which Time has deprived us.

DEMETRIUS SCEPSIUS was born at a little Village <sup>c</sup>, situated upon a Skirt of *Mount Ida*, not many Miles from *Troy*. As he knew every Stream and Brook in the Country, and that there was neither Hill nor Vale, nor hardly a By-way, that had escaped his notice, he wrote a *Commentary* of thirty Books upon few more than *sixty Verses* of *Homer’s* CATALOGUE of the *Trojans*. There, he ascertained the *real Places*

<sup>a</sup> Est urbe egressis tumulus, templumque vetustum  
 Desertæ Cereris; juxtaque antiqua cupressus,  
 Relligione patrum multos servata per annos; Says *Eneas*  
 to his Servants, who must have known those Places as well, or  
 better than himself. Eneid. II.

<sup>b</sup> ——— Et in medias res,  
 Non secus ac notas auditorem rapit.——

Horat. ad Pison.

<sup>c</sup> SCEPSIS.



Places of Homer's Descriptions, and pointed Sect. 12.  
out the Scenes of the remarkable Actions. ~~~~~  
He shewed where the Greeks had drawn up  
their Ships; where Achilles encamped with  
his Myrmidons; where Hector drew up the  
Trojans; and from what Countries came the  
Auxiliaries: In short, he fixed the Geography  
of the Trojan Affairs, and actually performed  
what Virgil feigns,

— *Juvat ire et Dorica castra,  
Desertosque videre locos, littusque relictum.  
Hic Dolopum manus; hic sævus tendebat Achilles;  
Classibus hic locus; hic acies certare solebant.*

Or, as it is fancied by a softer Poet:

*Hac ibat Simoïs; hic est Sigeïa tellus;  
Hic steterat Priami regia celsa senis.  
Illic Æacides, illic tendebat Ulysses;  
Hic lacer admissos terruit Hector equos.*

HERE is the great Witness for Homer:  
He appears to his Character, and attests his  
Veracity after many Searches into the Truth  
of his Relations<sup>d</sup>. But tho' there had been  
no such Testimony remaining, we might know  
he copied from Nature, and described Realities  
U 4 from

<sup>d</sup> See STRABO, Book XIII, where he professes chiefly to follow  
this Author (Demetrius Scepſius) his Commentary upon the Cata-  
logue, in his Description of the Dominion of Troy, and the adjacent  
Countries.



Sect. 12. from the *Effects* of his Descriptions upon our own Minds while we read them: It is in this as in other things; no Imagination can supply the want of *Truth*: Flowery Meads and horrid Rocks, dismal Dungeons and enchanted Palaces (things all on *Extremes*) can be easily imagined: But they take only with young raw Fancies, fit to be entertained with Stories of Dwarfs and distress'd Dam'sels. The *Traces* of *Truth* are only irresistible: the most fanciful *fairy Scene* in the *Argenis*, or the \* \* \* \* \*, does not please like a View of the *Callicolone*, or a Prospect from the Brow of the *lofty Ide*, because not *real*. In the one, the Harmony established between the human Understanding and *Truth*, commands our Assent: In the other, the Mind doubts and wavers, and views them passing like a *waking Dream*.

SUCH was *Homer's* Good-fortune with respect to *Places*; and the same Cause has made him equally happy in the Knowledge of the *Persons* whose Actions he sung. A Stranger in ASIA must have been a Stranger to its Inhabitants; but *Homer*, as a Native, had many opportunities to know the *Trojans*, and hear of the Nations and Tribes contiguous to *Troy*. We find him able to recount *Priam's Auxiliaries*, and make up the List of their Leaders, with equal certainty as he had done his ΒΟΙΩΤΙΑ or *Catalogue* of the *Grecian Ships*. His Know-



Knowledge this way will bear the strictest Scrutiny; and as we are apt to set a high value upon those Accounts of Men and Countries, that are given by People personally acquainted with them, it will not be amiss to enquire narrowly into the Poet's Abilities, by dipping a little into his Subject.

PRIAM's Kingdom, according to Homer, extended from the River ESEBUS, the Limit of the Cyzicenian Territory, all along the Coast of the Propontis and Hellespont, until you come to the LECTIAN Promontory, over-against Lesbos, in the Egean Sea. This we learn from Achilles's own mouth, who had ravaged the greatest part of it. When the unhappy Priam came to him to beg the Body of his slaughtered Son, the fierce Greek began to relent; and thinking upon the Reverse of Fortune of the aged Prince, he says to him:

*Before these days, old King, we hear thou ruled'st  
O'er many Provinces in prosperous State,  
From Lesbos upwards, Macar's fertile Seat,  
All between Phrygia and the Hellespont<sup>c</sup>.*

THE Trojan Dominion, therefore, was bounded on the West by the Sea, and on the East by the famed Mount Ida, whose Skirts

run

<sup>c</sup> Καί σε, Γέρον, τὸ πρὶν μὲν, ἀκρόμεν Ὀλβίου ἔειπεν.

Ὅσον ΛΕΣΒΟΣ ἀνω, Μάκαρος ἔσθρος, ἐνὶ δὲ ἑέρχεται,

Καὶ ΦΡΥΓΙΗ καθύπερθε, καὶ ΕΛΛΗΣΠΟΝΤΟΣ ἀπείραν.

Ἰλιάδ. Ω.



Sect. 12. run North to the *Euxine*, and South-east to the Bay over-against *Lesbus*. It comprehended *nine Governments*, or *Provinces*<sup>f</sup>, over which it is thought *Priam* reigned before the Arrival of the *Greeks*. Besides these, he drew Auxiliaries from the *high Countries* all around him, as far as from beyond the River *Halys* on the one hand, and the *Old Cilicia* on the other.

WITH THESE, and with their Inhabitants, must *Homer* have been acquainted, to give us such a Plan of the *Trojan Power* as he has done: And in order to fit him for this Task, *some Events* fell out before he was born, which are necessary to be known. As first, “ That  
 “ this very Country, formerly the Dominion  
 “ of ancient *Troy*, reaching from the River  
 “ *Esepus* to the *Leſtian Promontory*, was, soon  
 “ after the Destruction of the City, wholly  
 “ occupied by the *EOLIANs*, a *Grecian*  
 “ *Colony*.” Next, that within fourſcore Years after this Settlement was made, another *Grecian* Tribe, the *IONIANs*, came and poſſeſſed themſelves of all the Coaſt from that Promontory ſouthward, down to the *Cilician Border*.  
 Not

<sup>f</sup> I. From *Esepus* down to *Abydos*, under *Adrastus* and *Amphius* the Sons of *Merops*. II. *Abydos*, with its Territory, under *Aſius*. III. The *Lycians* under *Pandarus*. IV. The *Dardans* under *Eneas*. V. The *Trojans*, ſo called from *Troy*, under *Hector*. VI. The *Leleges* under *Altes*. VII. and VIII. Two *Lyrneſſus's*: One under *Eurypylus* the Son of *Telephus*; the other, under *Myntes*, the Country of the beautiful *Briseis*, *Achilles's* Miſtreſs. IX. *Thebes*, oppoſite to *Lesbus*, under *Etion*, where *Chryſeis* was taken, *Agamemnon's* loved Captive; and it was alſo the native City of the faithful *Andromache*.



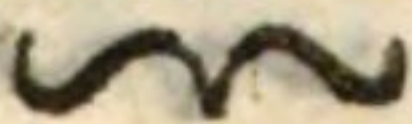
Not long after this, *Homer* came into the Sect. 12. World, and had access to hear from his own Countrymen *their* Exploits, and from his Neighbours, the Descendants of *Priam's* Allies, the traditional Accounts of what passed in the War.

FROM such *Remains* of the *Trojans*, as were left scattered up and down in the conquered Country, he would hear *their Side of the Story*: What Friends and Ancestors any of them had lost in the *Common Cause*: What kind of Men they were; what Armour they wore; what Weapons they used, and how nobly they fought before they fell in Battle. He has described the Houses of some of the Princes who lived at a great distance from *Troy*; has given us an Inventory of their *Armories*, the Number of *Horses* they kept, and *Chariots* they had laid up, with all the Circumstances of a *Family Story*, such as might be told by one of their *Posterity*. He appears indeed to have wandered over many of the Places he mentions, and to have visited the *native Soils* of the greater part of his Heroes, where he might hear their Stories from their Subjects and Descendants: They would not fail to tell them with all the miraculous aggravating Incidents, which their Love to their Chiefs, and the Warmth of their Fancies could inspire: And we all know how carefully such Traditions are preserved,



Sect. 12. served, and faithfully handed down to the  
 ~~~~~ young Branches of a warlike Family.

THE Effect of *this* Good-fortune in *Homer's* Situation is rather stronger upon our Minds than the other; as we are more apt to be affected with Relations of *Men* and their *Actions*, than of any thing else: *Here*, we are Judges, and more ready to feel the Falseness of a lame Description, than where we have nothing that corresponds to it from within. *To persuade*, upon *this* Subject, must be a thing very hardly accomplished in Verse. The common *Weak-side* of Poetry is, that while we read it, we perceive *it is so*: The Fiction every now and then discovers its cloven foot, betrays its Dissimilitude to Truth, and tho' never so willing, we *cannot* believe. How well soever we may be pleased with the Sweetness of the Lines, and the Pomp of the Description, the *Mind* is seldom seized, nor do we *enter* into the Subject. The Poet gains no Ascendant over our Opinions, nor puts us in the least pain for the Consequences. But when we sit down to *HOMER*, and hear him tell over the Number of his *Ships*, recount his *Auxiliaries*, whence they came, how they were armed, what their Fathers and Friends said to them when they took leave, with what Hopes they set out, and so produce, as it were, the *Musters-Roll* of the two Armies, we can no longer defend ourselves; and in spite of all our
 Precaution,

Precaution, an Opinion creeps upon us, “ *That Sect. 12.*
 “ *every tittle of what he says is true &c.*” 

ANOTHER Consequence of *Homer's* Situation with regard to his *Subject*, is the *Smoothness* of his *Language*. I do not mean the *Genius* of the *Ionic* *Dialect*, or its general *Aptness* for *Poetry*; tho' the frequent *Return* of *Vowels*, and the *sportive Disposition* of the *People*, are *Circumstances* of no small *Importance*, either for *Sound* or *Character*. The *Advantage* I mention, is the *Softness* of the proper *Names* of *Places* and *Persons* with which his *Poems* abound; and their being as it were ready *polished* to his hand, and fit to be employed in a *Work* where *Delicacy* and *Grandeur* must combine to bring it to perfection.

HERE seems to be *another Singularity* in *Homer's* *Destiny*, “ *To speak as easily of a*
 “ *foreign Country as he does of his own.*”
 His *Ancestors* had come and possessed themselves of all the *Dominion* of *Troy*; had softened the *Names* of the *Mountains*, the *Rivers*, and *Vales*, and given them *Grecian* *Terminations*: They had familiarized them into their *Language* before he was born, and he just came in time to reap the *Benefit* of it in his *Poetry*.

WE ARE told that *Virgil*, in his *Youth*, intended to write a *Poem* of the *Wars* of *Rome*; but after some *Essays*, he was deterred from
 the

§ Denique, Tyndaridem raptam, belloque subactas
 Trojugenas genteis, cum dicunt esse, videndu' st,
 Ne forte hæc per se cogant nos esse fateri.

Lucret.

Sect. 12. the Undertaking by the Asperity of the old
 ~~~~~ Roman Names. That great Master of Verse found it difficult to put such harsh Words as *Vibius Caudex*, *Tanaquil*, *Lucumo*, or *Decius Mus*, into his Poetry. Some of the Names of Towns could absolutely find no place in *Heroic-Measure*<sup>h</sup>. They were almost as frightful as *Boileau's WOERDEN*<sup>i</sup>, or the hideous *WURTS*, of whose Name he so woefully complains, as quite scaring his Muse<sup>k</sup>.

BUT instead of these, *Homer* had the most flowing Names and sonorous Appellations, either imposed by the lately settled Tribes, or softened from their ancient Rudeness into his own graceful *Dialect*. Succeeding Writers have bore testimony to his Excellency in this particular; there being few Parts of his Works from which they have borrowed more largely, than those high-sounding Epithets he every where imposes upon *Persons* and *Places*, and which have been in a manner consecrated to the Poetic Stile, with the unanimous Consent of his Successors. BUT

<sup>h</sup> *Manfuri Oppidulo, quod Versu dicere non est.*

*Horat. Lib. I. Sat. V.*

<sup>i</sup> Des villes que tu prens les noms durs et barbares,  
 N' offrent de toutes parts que syllabes bizarres :  
 Et qui peut sans fremir aborder *Woerden* ?  
 Quel vers ne tomberoit au seul nom de *Hensden* ?  
 Quelle Muse a rimer en tous lieux disposée,  
 Oseroit approcher des Bords du *Zuiderzee* ?

*Epitr. 4.*

<sup>k</sup> *WURTS* l' espoir du Païs, et l'Appui des ces Murs ;  
*WURTS*—Ah quel nom, Grand Roi, quel *Hector* que ce *Wurts* ?  
 Sans ce terrible nom——  
 Bientôt—Mais *Wurts* s' oppose.

*Epitr. 4.*



BUT tho' we know the Times of the *Eolian* Sect. 12. and *Ionian* Migrations, and when they settled upon the *Asiatic Coast*, I hardly think that we are got to the bottom of the Affair; or that this Knowledge is sufficient *fully* to discover *Homer's* Happiness in being led to the Choice of his SUBJECT. I am apt to think that these Colonies were not the *first* which crossed the *Hellespont*, and carried with them something of the *Western* Language and Manners. I believe there were many Bodies of People from *Thrace* and the *Islands*, who may have passed over at different times, and taken possession of some Parts of the Coast, and who were afterwards incorporated with the former Inhabitants.

A PRESUMPTION of this may be drawn from the *Names* of the *Trojans*, which certainly existed long before *Homer's* People came and settled in their Country. They are for the most part plainly of *Grecian* Composition<sup>1</sup>: Nay, even the *Names* of the *Trojan Auxiliaries* are generally *Grecian*<sup>m</sup>, tho' further removed from that Country than the *Asiatic Shore*. Nor is this Observation confined to Persons; but the *Names* of many *Hills*, *Rivers*, and *Countries* all around *Troy* are manifestly *Grecian*<sup>n</sup>. But as these may have been imposed by the subsequent Inhabitants (the new *Greek Plantation*) we could

<sup>1</sup> ΔΗΙΦΟΒΟΣ, ΑΛΕΞΑΝΔΡΟΣ, ΠΟΛΥΔΑΜΑΣ, ΑΝΤΗΝΩΡ.

<sup>m</sup> ΑΡΧΙΛΟΧΟΣ, ΑΚΑΜΑΣ, ΛΥΚΑΩΝ, ΙΠΠΟΘΟΟΣ, ΑΜΦΙΜΑΧΟΣ.

<sup>n</sup> ΙΩΗ, ΞΑΝΘΟΣ, ΚΑΛΛΙΚΟΛΩΝΗ, ΑΔΡΗΣΤΕΙΑ, ΠΙΤΥΕΙΑ, ΜΑΙΑΝΔΡΟΣ, ΑΙΓΙΑΛΟΣ, ΓΥΓΑΙΗ, ΡΥΣΟΣ.



Sect. 12. could not build upon this Circumstance without the Concurrence of other Proofs.

AND FIRST, We are assured by a Native of *Pontus* °, one of the northern Countries, formerly in alliance with *Priam*, “ That the  
 “ *Trojan* Language had many Words and  
 “ Names in common with the *Thracian*.” Of this he gives several Instances, which it would be to little purpose to transcribe : But what appears very remarkable in them is, That those very Instances are generally *Grecian* Terms, as well as *Trojan* or *Thracian*. There are indeed many reasons to induce us to believe, that the difference between the most *ancient Greek*, and the Language of *Thrace*, was not very considerable. The People of *Macedon* had many Names in use among them, which were not understood by the Inhabitants of *Attica* and *Peloponnesus* ; and the *Thracians* who filled all the Country to the North of *Macedon*, from *Epirus* and *Illyricum* to the *Strymonic Bay*, and quite down to the *Hellepont*, have no doubt varied yet more from the *Grecian* Dialect ; but still with some affinity to the bordering Language.

TO CONFIRM us in this Opinion, it is certain that the *Thracians* had anciently great footing in *Greece* : *TEREUS* a *Thracian* governed at *Daulis* in the *Phocean* Territory, where the tragical inhuman Story of *Philomela*  
 and



and *Progne* was acted. From thence a Body Sect. 12. of *Thracians* passed over to *Eubæa*, and possessed themselves of the Island: They are constantly called *Abantes*, by *Homer*, from *Abas*, the Town in *Phocis* whence they came. Of the same Nation were the *Aones*, *Tembices*, and *Hyantians*, who made themselves Masters of the old *Bæotia*; and even the polished *Attica* itself was inhabited by the *Thracians*, under the Command of the renowned *EUMOLPUS*. In a word, the great Tracts of Land occupied by them, and by the *Egyptian* and *Phrygian* Colonies, have made the celebrated Geographer assert, “ That almost all Greece was formerly possessed by Barbarians P.”

THIS INTERCOURSE between the Nations, and Affinity of their Dialect, will appear still clearer, if we call to mind *Who* were the Masters of the ancient Music and Poetry, and the first famed for these Arts among the *Greeks*. It was *Orpheus*, *Museus*, *Thamyris*, and *Eumolpus*, all *THRACIANS*; who were not only understood by the then *Greeks*, but capable to charm them with their Eloquence and Melody, and persuade them to exchange their Fierceness for

a

ἘΚΑΤΑΙΟΣ μὲν ἐν ὁ Μιλήσιος περὶ τῆς ΠΕΛΟΠΟΝ-  
 ΝΗΣΟΥ φησὶν, ὅτι περὶ τῶν Ἑλλήνων ᾤκησαν αὐτὴν Βάρβαροι.  
 σχεδὸν δὲ πᾶσι καὶ ἡ ΣΥΜΠΑΣΑ ΕΛΛΑΣ καλοῖτο ΒΑΡ-  
 ΒΑΡΩΝ ὑπὲρξεν τὸ παλαιόν. ΣΤΡΑΒ. ΒΙΒΛ. Ζ.



Sect. 12. a social Life and peaceful Manners<sup>q</sup>. No wonder then if the *Thracian* Tribes which crossed the *Hellepont*, and settled in the Dominion of *Troy*, the *Caucones*, *Treres*, and *Cimmerians*, gave Names to their new Habitations, which bear an Analogy to the Language of *Greece*.

BUT BESIDES the *Thracians*, there were several other Tribes, that, in an ambulatory uncertain kind of Life, strayed over *Greece*, and other Parts of *Europe*, before the *Trojan* War, whom *Homer* nevertheless recounts among the Nations fighting under the Banners of *Troy*. These came not from beyond Sea as Auxiliaries to *Priam*, he having received no manner of Assistance from the *European* Side<sup>r</sup>, and must therefore have passed the Sea, and settled in *Asia* some considerable time before the Beginning of the War. The most distinguished of them were the wandering *PELASGI*, the great Planters of *Greece*<sup>f</sup>, *Italy*<sup>t</sup>, and the *Trojan Coast*. IT

<sup>q</sup> Θρηκες ἦσαν οἱ ἐπιμεληθέντες τῇ ἀρχαίᾳ Μυσηκῇ, ΟΡΦΕΥΣ ΜΟΥΣΑΙΟΣ καὶ ΘΑΜΥΡΙΣ. Καὶ ὅπ' ἐν τῇ Ἀκτῇ τῇ περὶ τὸν Ἄθων ΘΑΜΥΡΙΣ ὁ ΘΡΑΞ ἐβασίλευσε, τῷ αὐτῷ ἔπ' ἡδευμάτων γενόμενος, ὃν καὶ ὁ ΚΙΚΩΝ ΟΡΦΕΥΣ ὡς Ὀροεὺς τὰ πρῶτα μὲν ἀγρυπνέων διέζη. Ἔειλε καὶ μεζόνων ἀξίων ἐαυτὸν, καὶ Ὀχλον καὶ δύναμιν πειποιεῖμενος, διεφθάρη δ' ἐπ' αὐτοῦ. Ἄνθρωπος γοῦν ἀπὸ Μυσηκῆς τε καὶ Μυσηκῆς, καὶ τῷ περὶ τὰς Τελετὰς ΟΡΓΙΑΣΜΩΝ.

<sup>r</sup> Εὐσταθ. εἰς Ἰλιάδ. Ραψωδ. β.

<sup>f</sup> See Page 22. Note <sup>m</sup> in the end.

<sup>f</sup> ΔΑΝΑΟΣ, ὁ περὶ ἡκούλα θυγατέρων πατήρ  
ἔλθων εἰς Ἀργεῖον, ἔκτισεν Ἰνάχης πόλιν.  
ΠΕΛΑΣΓΩΤΑΣ δ' ὠνομασμένους τοπεῖν,  
ΔΑΝΑΟΥΣ καλεῖσθαι νόμον ἔθηκεν. ΕΥΡΥΠΙΔ.

<sup>t</sup> See *Dionysius Halicarnass. Antiquit. Rom. Lib. I.*



IT WOU'D be endless to relate their several Settlements up and down those Countries, and their Expulsions from them: It is sufficient we know in general, that they were a great and populous Nation: " Among their  
" other Establishments, says an ancient Historian, the *Pelasgi* were possessed of the  
" whole Sea-Coast of *Ionia*, with the neighbouring *Islands*: But being exceedingly given  
" to change of Place, and a sudden Relinquishment of their former Seats, they both  
" increased in an extraordinary manner, and  
" were as quickly brought low:" The chief Blow was given them by the *Eolians* and *Ionians*, at their Arrival in *Asia*; who took their Towns, drove them from their delicious Fields, and forced those that escaped the Sword, to take shelter in the higher Country.

SUCH Commotions are apt to appear something strange to us now; but very unreasonably, when we consider how many *European* Families are at this day quitting their paternal Habitations, and crossing no narrow Arm of the Sea, to a plentiful Land, like the ancient *Greeks*; but traversing the Ocean in quest of uncultivated Grounds, and running to another World in hopes of bettering their Condition. This Reflection may stop our Wonder: And when we think of all these Removes and interchangeable Secessions of Tribes and Nations, we shall not be surprized to hear it affirmed



Sect. 12. by a Man so well versed in the ancient State  
 ~~~~~ of things as *Strabo*, "That about the time of  
 " the *Trojan War*, both *Greeks* and *Barba-*
 " *rians*, as if seized with some wandering
 " Spirit, or acted by a restless Impulse, de-
 " serted their native Seats, and marched in
 " multitudes to invade the Possessions of their
 " Neighbours."

IT WAS by this mixture of Tribes, and
 Permutation of Places of Abode, that the Coast
 of the *Lesser Asia* was in a manner *naturalized*
 to the *Greeks* before the *War of Troy*. Their
 Neighbours the *Thracians* had often settled in
 it; and the wandering *Pelasgi*, the *Leleges*, and
 the *Caucones*, when driven from the Shore,
 had even carried into the upper parts of the
 Country, some Tincture of the *Grecian Lan-*
guage, and Knowledge of the Inhabitants of
 their Mother-soil. Add to this, what has been
 already proved, and which renders all other
 Arguments needless, that the *Trojan Coast* was
 peopled by *Cretans* under *Sarpedon*, or the
 ancient *Teucer*^u; and that *Troy* itself was a
Grecian City built by *Laomedon*, and governed
 by *Capys*, *Tros*, and *Ilus* his Descendants.

THE *Language* therefore spoken in *Troy*
 must have been a *Mixture* of the *Thracian*,
Aramean, and *Greek*; so that it is not impossi-
 ble but the People might make shift to un-
 derstand each other. The *Phrygians*, an inland
 Tribe,

^u See Page 207.

Tribe, were not understood by the People of Sect. 12. *Troy* ^w; the *Carians*, Inhabitants of the East, were likewise ΒΑΡΒΑΡΟΦΟΝΟΙ of a barbarous Speech ^x, and the Auxiliaries from the several Countries had

"ΑΛΛΗ Δ' ἄλλων ΓΛΩΣΣΗ πολυσπερέων ἀν-
δρώπων γ.

But the *Greeks* and *Trojans*, originally from the same Country, seem to have stood in no need of an Interpreter to go between them. *Paris* therefore might be capable to court a *Grecian* Dame in an intelligible Stile; or, if it should be maliciously said, that *this* may be done without much Language, *Homer* himself without much difficulty might learn from the Descendants of the *Trojan* and *Lycian* Families, the mighty Deeds of their warlike Progenitors.

THIS will appear still the more probable, if we consider that few of the *Genealogies* of the *Trojan* or *Dardan* Chiefs reach above three or four Generations: So far they can

X 3

trace

^w Ὀϊρεὺς δ' ὅτι πατὴρ, ὄνομα κλυτὸς, εἶπου ἀκούεις,

ὅς πάσης ΦΡΥΓΙΗΣ εὐτειχέτοιο ἀνάσσει·

Γλῶσσαν δ' ὕμετερην, καὶ ἡμετερὴν σάφα διδάσκει.

ΤΡΩΟΣ γὰρ μέγαρόν με ἱερὸς τρέφει, ἣ δὲ διαπρὸς

Σμικρὴν παῖδ' ἀπὶ Ἰλίου, φίλης ὧδ' ἀμύμονος ἐλῶσα.

Ὡς δὲ τοι ΓΛΩΣΣΗΝ τε καὶ ὕμετερην εὖ διδάσκει.

Says *Venus* to *Anchises*, when she appears to him alone upon Mount *Ida*, and personates a *Phrygian* Girl wandered from home.

Ὁμηρος Ὑμν. εἰς ἈΦΡΟΔΙΤΗΝ.

^x Ἰλιάδ. Β.

^y Ἰλιάδ. Β.

Sect. 12. trace their Descent, and no farther. A great
 ~~~~~ Proof of the *late peopling* the Country. Any  
 of the Races that go higher, run into Mytho-  
 logy, and derive their Pedigree from *Heaven*;  
 that is, they are the Offspring of some stroling  
 Man, or stroling God, who came into their  
 Country three or four Generations ago, (they  
 cannot tell from whence) and left them be-  
 hind him, as his Posterity.

IT WAS a common Phrase among the  
 Ancients, when they addressed a Man whose  
 Appearance and Conversation bespoke him to  
 be of a noble Family, *That he was not sprung  
 from the Rock, nor dropt from an aged Oak*:  
 Upon this Supposition, when they found them-  
 selves at a loss for a *fleshly Father* as the  
 Stock of their Race, they took care to give  
 themselves such an *Original* as they were sure  
 would never try to disprove their Claim.  
 But this *very Want* shews a recent Settle-  
 ment; and a mixture of *Strangers* lately come  
 into the Country, who must either impose  
*new* Names upon things, or pronounce the  
*old* with the Accent and Tone peculiar to the  
 Genius of their native Tongue. In any case,  
*Homer's* Writings must have felt the soften-  
 ing Influence, and been exempted from that  
 Harshness and Dissonancy, which a number of  
*foreign* Names unavoidably introduce into nar-  
 rative Poesy.

THESE



THESE are beautiful Circumstances in the Sect. 12. Poetic Destiny of our Bard: and it might give great distaste, if a Composition was deprived of the Graces that attend them. For is it not here as in *Life*? That we too frequently overlook our Enjoyments, and are ignorant of their real Value, until some cruel Accident snatch them from us, and make us sensible of their Worth by their *Absence*. But *Homer's* Good-fortune, almost in every Circumstance of his Fate, makes him, methinks, appear like some *exquisite Statue*, the Work of *his Country*, and placed with Judgment in a well-regulated Garden: There, Pieces perhaps of *ordinary* Workmanship grace this or the other Parterre; but all the Openings terminate upon this *favourite Figure*, and at every different Turn you discover a new Beauty, and think it more graceful than before.

YET among all these there is generally a chief *point of view*; some advantageous *Stand*, which gives the sweetest Attitude, and most amiable appearance of the Figure. This, *My Lord*, is still before us: It may open upon us at the next Turn, and has perhaps been luckily reserved for the *last Look*, that we may retire full of the *Idea*, and with a higher Taste of the Beauty of the Original.

THE GREAT Good-fortune that attended *Homer*, I take to have been what we may call the *material Part* of his Subject. "It



Sect. 12. “ was a prodigious Rendezvous of the bravest Inhabitants, and Sons of the noblest Families of a free Country, wide and warlike; and engaged in a violent struggle of Passions and Arms, with another of more effeminate Manners. The Effect was, that it afforded him *real, historic Characters* for his MODEL.”

To set this matter in a just Light, and shew the extent of its Influence, we need make but this Reflection; “ That such an Assembly of the Chiefs of two great Nations, displaying their Virtues and Vices upon the greatest and most interesting Subjects, *must include the prime Characters* of MANKIND; and of consequence present a Poet with the most *genuine and fairest* Materials that can beautify a human Composition.”

LET US remember what it is that gives us such perpetual Pleasure in reading the *Iliad*. That makes us start at the Turns in the Speeches, and fills us with Anxiety and Wonder. It is not the beautiful Descriptions of *Places*, nor even the Rage and Ardour of the *Battles*. But those *high strokes of Character* that every where occur, and are constantly presenting us with new Sentiments of the human Heart, *such* as we expect, and from our own Experience feel to be *true*. These can never miss their Aim: They at once charm the Fancy with



with Images, and fill the Understanding with Sect.12.  
Reflection: They interest every thing that is   
*human* about us, and go near to agitate us  
with the same Passions as we see represented  
in the moving Story.

THIS Reflection will bear to be turned on  
every side, and dreads no Search be it ever so  
severe. In the choice we make of any *Mea-*  
*sure* in the conduct of our Business or Plea-  
sures, we examine its Justness and Expediency,  
not only by considering what good end it  
serves; but likewise, what *Inconveniences* are  
avoided, what Pains or Trouble spared, or what  
Miscarriages prevented, to which *another Me-*  
*thod* might be liable. Take *Homer's* Subject  
in the same Light, and it will appear with a  
Pre-eminency hardly to be expressed. *Such a*  
*Convention of Princes*, from different Countries  
and Soils, but all speaking the same Language,  
furnished him with *great Materials*, and hin-  
dered him from attempting an *Impossibility*;

“ I mean the feigning or forming new ima-  
“ ginary Characters, without Originals from  
“ which he might copy them.” The flou-  
rishing Condition of *Greece* at that time; the  
great number of Principalities, free Cities, and  
growing Republicks, sent forth an Assembly  
of Heroes, the World could hardly match ever  
since. The *Grecians* themselves confessed, that  
their Country, when much more polished and  
improved, had never produced so many *free*  
*natural*



Sect. 12. *natural* Characters, not tainted with *Politicks*,  
 not moulded by *Laws*, nor effeminated with  
*Pleasures*; and for that reason, *half-deified* those  
 very Persons, whom they knew at the same  
 time to be but the *Sons of Men*.

HIS *Subject* therefore, saved him from a  
*desperate* Enterprize; and prevented him from  
 falling into those Errors and Absurdities which  
 deprive many a lively Poet of his Reputation.  
*To it* he owed the Stateliness and Dignity with  
 which *Idomeneus* the *Cretan* King appears on  
 all occasions. *To it* he owed the beautiful and  
 unwarlike *Nireus*, the faithless *Pandarus*, and  
 the amiable humane *Patroclus*. And above  
 all the rest, *to this* he was indebted for the  
 noble CONTRAST of *Characters* that adorn  
 his Poems. There we see the ancient *Nestor*,  
 mild, and calm, and talkative, opposed to the  
 young fiery *Thessalian*, the intractable *Achilles*:  
 The too indulgent *Priam* stands by the pru-  
 dent *Polydamas*, and the wise *Antenor*: The  
 Hardiness of the noble *Hector*, and Debau-  
 chery of the luxurious *Paris*, serve but to il-  
 lustrate one another, and come all originally  
 from the *same Fountain*.

THE *Detail* of this part of his Happiness  
 would prove tedious in any other Hand than  
 his own: But there are two remarkable Circum-  
 stances in *Homer's* Writings, which have been  
 generally look'd upon as *Strokes of Art*, where  
 I am apt to think the Nature and Situation  
 of



of his Subject bore a considerable Sway. It Sect.12. has been observ'd to his Honour, " That the

" *Characters* of his *Heroes*, tho' of the *same*  
" *kind*, and excelling in one and the *same*  
" thing, are yet all diversified, and mark'd  
" with some Peculiarities which distinguish  
" them, and make a Separation." Thus, for  
instance, both *Achilles* and *Ajax*, *Diomedes* and  
*Hector*, *Ulysses* and *Merion*, are all *brave* ; but  
it is in a different manner. *Achilles* is fierce  
and impetuous, *Ajax* steady and firm, *Dio-*  
*medes* gallant and open, *Ulysses* cautious and  
bold ; and both *Agamemnon* and *Hector* are  
mark'd with that *princely Courage* which be-  
comes the GENERALS of two great Nations.  
*This, My Lord*, I hardly think could ever have  
been feigned ; it was Truth and Nature alone  
that could form those Differences, so real and  
yet so delicate, and afterwards offer them to a  
Representation.

TO DESCRIBE so many *Men* ; to point  
out their *Manners* ; to paint their *Persons*,  
relate their *Adventures*, and make a long Re-  
cital of their *Families*, seems to be beyond  
the Power of Fiction. The *making* or *feign-*  
*ing Faculty*, be it ever so rich and inventive,  
after an Effort or two, recoils upon itself ;  
and if it finds no store of Originals *within*,  
either falls a repeating the same Characters  
with a tedious uniformity, or contrives *false*  
ones, that glare and make a Show, but by  
some



Sect. 12. some wry *Feature* certainly betray their Un-  
 ~~~~~ likeness to Truth.

HOMER has kept true even to the For-
 tunes and Estates of his *Heroes*: *Agamemnon*
 and *Achilles* were the two richest Men in
Greece: The first, by reason of his large Do-
 minions and the Sovereignty of the Isles^z:
 And accordingly we find him lending sixty
 Ships to the *Arcadians*, and inland People;
 and promising many *Towns* and *Lands* in
 Dow'ry with his Daughter. The other, *Achil-
 les*, was Lord of the rich *Thessalian Plains*,
 early famed all over *Greece*, for Wealth and
 Horsemanship^a. He had likewise taken and
 plunder'd three and twenty Towns lying round
Troy, and was enriched by his Share in the
Spoil. We are not therefore surprized at the
 Treasure he throws away with such Profusion
 at the Funerals of *Patroclus*; nor to find him
 renowned for his *Horses* and *Chariot-racing*,
 beyond the rest of the *Greeks*. He was so
 remarkable for it, that when *Ulysses* meets his
Shade in the infernal Regions, the first Cir-
 cumstance which occurs to him is, *That now
 alas! he was there*, ΛΕΛΑΣΜΕΝΟΣ ἵΠΠΟΣΥ-
 ΝΑΩΝ, *unmindful of his Horses and Chi-
 valry*.

THE

^z 'Αυτὰρ ὁ αὖτε Θύεσ' Ἀγαμέμνονι λείπε φορῆναι,
 Πολλῇσι ΝΗΣΟΙΣΙ καὶ Ἀργεὶ παντὶ ἀνάωεν, Ἰλιάδ. Β.

^a Ω Μένων, πρῶτον μὲν ΘΕΤΤΑΔΟΙ εὐδοκίμοι ἦσαν ἐν
 τοῖς Ἑλλησι, καὶ ἐθαυμάζοντο ἐπ' ἵΠΠΙΚῃ τε καὶ ΠΛΟΥ-
 ΤΩ. Πλάτων. ΜΕΝΩΝ.

THE *Second* thing which has been look'd upon as a noble Proof of his Judgment, is the *Period of Time* he has chosen for the Beginning of his Poem. He has not, they say, set out with the *first* Campaign; nor attempted to deduce the *Trojan* Story from the miraculous Birth of *Helen*^b, or her Brothers: He has confined himself to the *last Year* of the War, and by that means filled his Poem with *History and Action*. Sect. 12. ~

BUT here too, he was happy in his Subject, which directed him of its *own accord* to make the Choice. There were *two* distinct *Periods* in the War. The first was long and tedious, while *Achilles* and his Myrmidons were fighting on the side of the *Greeks*, and ravaging the Country around *Troy*. During all that time, the *Trojans* kept within their Walls, and durst not meet this dreaded Warrior in the open Field: So that there was but little to be described, except these Excursions to pillage, which are occasionally inserted in the Dialogues of the *Iliad*.

BUT the *second Period* was *short* and full of *Action*: For no sooner was the disobliged enraged Hero retired to his Ship, and had withdrawn his Troops, than the Face of the War was wholly changed: The *Greeks* were now no longer supported by his tremendous *Arm*; and the

^b *Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum erditur ob ovo.*

Horat. ad Pison.

Sect. 12. the *Trojans* ventured to quit their Town, and face the Enemy. Battles, and Truces, and Perjuries, ensued: Fear, and Terror, and Despair, took their turns in the Camps, and filled every anxious Hour with Passion and Amazement. The WRATH of the Hero was the Spring of all this Misery; and therefore a *happy Theme* for an Epic or Narrative Poet.

IT WAS so, in many respects. The Wrath of *Achilles* was in reality the *Hinge of the War*, and *that* upon which the whole of the great Transaction turned. The *Time* of Action; the Designs of the Leaders; the Disposition and Temper of the Armies, all depended upon it, and were directed by it. This made it a kind of *Rule* for the Conduct and Disposition of his Poem: and if he kept it in his Eye, (as we see he has certainly done) it would naturally lay out his general *Plan*, and influence the Proportions of the subservient Parts. It has besides, the peculiar Excellency of shewing and exercising more *Passions*, and of more *opposite* Natures, than any other Period of the War. It was raised by Love and Ambition, inflamed by Pride, softened by Friendship, kept up by Glory and conscious Virtue, and only vanquished by a superior Passion, *Revenge*.

MANY OTHER Parts, and *Episodes*, if I may say so, of the *Grecian Expedition*, furnished Materials for Epic Poems. *Demodocus* sung the AMBUSH of the *Trojan Horse*; *Phemius*, the

RE-

RETURN of the Greeks with *Agamemnon*; Sect. 12. and the LITTLE ILIAD (a Poem so called) contained both those Subjects, and the occasional Adventures that had followed upon the War; the adjudging the *Arms* of *Achilles*, — *Philoctetes*, — *Neoptolemus*, — *Sinon*, with some others^c. But it is worth our notice, what Judgment the Father of Criticism has passed upon these Pieces: He says, “That whereas
 “the *Iliad* and *Odyssy* could furnish but two,
 “or at most but four, regular and entire
 “*Actions*, the *Little Iliad* could afford double
 “the number; so that you might compose
 “eight different Poems of the Materials it
 “contained:” So simple and connected a Subject was the Wrath of *Achilles*, and the Wandering of *Ulysses*!

IT WAS, at the same time, not only rich in *Action*, but in *such Action* as is capable of being described, and *admits* of a *Recital*. When a great Town is taken sword in hand, the Carnage and Fury exercised in it can hardly be *told*: That horrid Face of Misery is, in the real meaning of the Phrase, *beyond Expression*: The Intensity of the Ill *transcends* all Language, and *mocks* the Words we use in the Description. Much less can we collect from every

Ἡ Οἰὸν Ὀπλων Κρίσις, Φιλοκλήτης, Νεοπτολέμος, Εὐρύπυλος, Πτώχεια, Λακκαίνας, Ἰλίου Περσεύς, καὶ Ἀποπλοῦς, καὶ Σίνων, καὶ Τρωάδες.

VIRGIL has been deeply indebted to this Performance.

Sect. 12. every quarter, the various Scenes of Woe, and
 ~~~~~ represent them *together*. But the Action that  
 has fallen to the share of our Poet, is gene-  
 rally of such a nature as to give play to the  
 Imagination : We can follow it step by step,  
 observe its Progress, and lose but little of the  
*whole*. We can accompany *Diomedes* and  
*Ulysses* in every Motion of their nocturnal Ex-  
 pedition <sup>d</sup>; and can walk up and down the  
*Grecian* Camp, and visit the Watch, with  
*Agamemnon* and *Nestor*, as if present upon the  
 Place <sup>e</sup>.

IT IS TRUE, we cannot comprehend the  
*Shock* of a general Engagement, nor describe  
 what is doing in all the Parts of a Battle :  
 But the ancient manner of fighting made a  
*compensation* for this to the Poet. Their Bat-  
 tles were, for the most part, so many *Duels*,  
 or single Combats of Chief against Chief, and  
 Man against Man : Hardly was there a *ran-*  
*dom* Blow given, or a Javelin let fly, without  
 being aimed at a particular Person. The War-  
 riors had time to know one another, and to  
 throw Reproaches and Threats, as well as  
 Spears, at their insulting Adversary. This man-  
 ner of fighting is finely fitted for *Description* ;  
 and tho' we cannot be in all parts at once, yet  
 we

<sup>d</sup> *Ιλιάδ. κ.*

<sup>e</sup> Δεῦρ' ἐς τὰς φύλακας χαλαρείομεν, ὅφρα ἴδωμεν  
 Μὴ τοὶ μὲν χαμάτῳ ἀδδηνότες, ἡδὲ καὶ ὕπνῳ  
 κοιμήσωνται, ἀτὰρ φυλακῆς ἐπὶ πάγχυ λάθωνται.

*Ἰλιάδ. κ.*



we can attend upon any single Hero, hear him Sect. 12.  
threatning, and view him performing, in the  
Rage of the Field.

I SHOULD transcribe a great part of his Poems, if I intended to point out every particular Advantage which *Homer* reap'd from this *happy Change*. But there is *one famous Doubt* concerning his Works, which deserves our Attention. It is pleasant to observe how seriously the Ancients propose it, and it cannot be disagreeable to find his *Subject* affording an Answer.

THEY seem inclin'd to believe " that the  
" *Principles* of all the Sciences are to be  
" found in his Works : No Species or Kind  
" of Writing for which he has not set an  
" Example ; nor almost any *Art*, whose Pre-  
" cepts may not be deduced from his *Poe-*  
" *try*." They went further, and enter'd in-  
to a *Detail* of his Knowledge. General Af-  
firmations did not content them ; but such wise  
Men as *Dionysius* the *Halicarnassian*, and the  
ingenious *Plutarch*, thought themselves ju-  
diciously employed, in *collecting* the several  
Branches, and setting them together. They have  
attempted to shew, that Poetry in all its Forms,  
*Tragedy*, *Comedy*, *Ode*, and *Epitaph*, are in-  
cluded in his Works : That *Oratory*, *Politicks*,  
*Oeconomy*, and *War*, are bound to acknow-  
ledge him as their Master. The *last* we should  
not so much wonder at, since the great *Mace-*  
donian

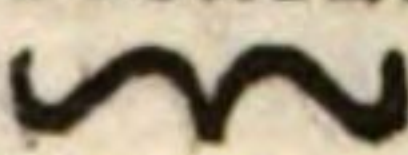


Sect. 12. *donian Conqueror*, among other Honours done  
 to his Works, professed himself his *Scholar* in  
 this *Kingly Science*: But some went still further,  
 and found the greatest Secrets of *Nature*, and  
 hidden *Mysteries* of the Universe, revealed or  
 shadowed out by this wonderful Poet. Hardly  
 a depth in *Astronomy*, or latent Principle in  
*Heaven* or *Earth*, which they have not dis-  
 cover'd him to be acquainted with, and to have  
 hinted at its Powers in some *Allusion* or *Me-  
 taphor*.

THESE are indeed very strange Assertions;  
 and it seems stranger still, that the *severest*  
 Reasoners in the World, the Men least ob-  
 noxious to Illusion or poetic Enthusiasm,  
 should adopt and defend them. The famed  
*Antisthenes* had begun a Treatise to prove ὅτι τὰ  
 μὲν ΔΟΞΗ, τὰ δὲ ΑΛΗΘΕΙΑ εἰρηναῖα τῷ ΠΟΙΗΤΗ;  
*That the Poet spoke sometimes according to TRUTH;*  
*and sometimes according to Appearance*: But not  
 living to finish it, no less a Man than ZENO,  
 the Parent of the *Stoic Philosophy*, took up the  
 Design: He shewed, that *Homer* no where  
 contradicted himself, pointed out the latent  
 Meaning of his Allegories, and the *natural*  
 Sense in which they were to be taken<sup>f</sup>. The  
 learned CRATES *Mallotes*, contemporary with  
*Aristarchus*, and *Panetius's* Master, took a step  
 still beyond them: He thought it not enough,  
 that what *Homer* himself had touched upon  
 should

<sup>f</sup> Διαφ. Χρυσός. εἰς ὍΜΗΡΟΝ.



should be demonstrated to be *true*; but he Sect.12.  
actually applied his *Hypotheses* to the *Phenomena*   
of things, and, by their assistance, endeavoured  
to solve those Difficulties in *natural Philosophy*,  
which had not been directly explained by the  
Poet &.

THEY DID indeed imagine, that there was  
nothing in the World but what he understood:  
And being struck with *what they saw*, they  
gave into the common weakness of Mankind,  
and made large Allowances for *what they saw*  
*not*. They came at last to persuade themselves,  
that a Mind so vast cou'd not belong to a *Man*;  
that so much Knowledge cou'd only flow from  
a *heavenly* Source; and having once firmly set-  
tled his APOTHEOSIS<sup>h</sup> in their own Minds,  
they wanted next, that every thing about him  
should appear *supernatural* and *divine*. The  
Uncertainty about the Place of his Birth, they  
improved into a *celestial Lineage*; and because  
they knew not the name of his Father, they  
called him the Son of *Apollo*.

APPION the celebrated Grammarian  
writes, “ That the Herb *Cyncephale*, the Egy-  
“ ptian *Osirites*, has a miraculous Virtue: that  
“ it is a sovereign Remedy against Witchcraft,  
“ and commands the *infernal* Powers: that

Y 2

“ the

ἡ τίνος καὶ πρὸς ΕΠΙΣΤΗΜΟΝΙΚΑΣ ὙΠΟΘΕΣΕΙΣ  
ἐ:ρ. φαν. τὴν Ὀμήρου Δόξαν. ΣΙΕΞ ΒΙΟ 2  
<sup>h</sup> Deification.



Sect. 12. “ the Person who digs for it, immediately  
 “ dies; but that he himself having procured  
 “ it from *another*, had charm’d up the Shades,  
 “ and enquir’d into *Homer’s* Country and Pa-  
 “ rentage: That he had received an Answer,  
 “ but durst never publish what he had learn’d  
 “ upon that Subject <sup>i</sup>.” To such Extrava-  
 gancies does *fond Opinion* lead us! It was not  
 impossible, among the Ancients, to improve a  
 common Accident into a ground of *Admira-*  
*tion*; and the lowest Circumstance in Life, into  
 a Proof of their imaginary *Divinity* <sup>k</sup>.

BUT, the plain Account, which *Homer’s*  
 Subject makes of these suspected Sciences, is  
 this: NATURE *includes them all*: Her *Pro-*  
*portions* are just and invariable: Whoever  
 paints her *true*, or any part of her that is full  
 of Action; and applies that Action to *Times*,  
*Places*, *Persons*, and their *Signs*, will include  
 these *Proportions*, and their *Measures*, without  
 intending it, almost without knowing it, but  
 never without some Perception of their Pro-  
 priety and Truth.

IT wou’d be ridiculous to imagine, that  
*Homer* first learned the Sciences and their Rules  
*abstractedly*; that then he applied them to pro-  
 per *Objects*, and these again to the *Subject* of  
 his Work: That by this means he had con-  
 verted the Principles of all the Sciences, natural  
 and moral, into *human* or *divine* Persons, and  
 then

<sup>i</sup> *Plinii Hist. Nat. Lib. XXX. § 2.*

<sup>k</sup> See Note <sup>g</sup> Page 5.



then wrought them into the under-parts of his Poem. This is beginning at the wrong end; and however proper the Method may be, or rather necessary in *Philosophy*, it wou'd spoil all in the hands of the *Muses*.

HOMER took his Plan from *Nature*: He has followed her closely in every step: He has related Actions and Passions of every kind: He has painted *Places*, *Persons*, *Animals*, and *Seasons*, with their proper *Marks* and *Qualities*. He has done this with a constant view to the *Effects* which these things produce; both as they strike upon the human *Mind*, and do good or ill in human *Affairs*<sup>1</sup>. By this means he gives us back our own Sentiments on every Accident in Life, and paints the Impressions we receive from the other Parts of the Universe. He becomes an allowed Master in *Morals*<sup>m</sup>, and is

Y 3

suspected

<sup>1</sup> Τὸν Ὅμηρον, καθάπερ ἐν ἀρμονίᾳ μουσικῇ πάντας ψῆλαι τὰς ποιητικὰς τῶν Τρόπων. Καὶ τὰς Ποιήσας ἐφ' οἷς ἐγένετο ὑπερβεβληῖσθαι πάντας, ἐν ὅτῳ ἕκαστος αὐτῶν ἦν κορυφαῖος. Μεγαλορρημοσύνην τε γὰρ ὑπὲρ τὸν Ὀρφεα ἀσκήσας ἡδονῇ τε ὑπερβαλέσθαι τὸν Ἡσίοδον, καὶ ἄλλῳ ἄλλον. Καὶ Λόγον μὲν ὑποθέσθαι τὸν Τρωϊκόν, ἐς ὃν ἡ Τύχη τὰς πάντων Ἑλλήνων τε καὶ Βαρβάρων Ἀρετὰς συνήνεγκεν. Ἐσαγαγέσθαι δὲ ἐς αὐτὸν Πόλεμον, τὰς μὲν πρὸς ἄνδρας, τὰς δὲ πρὸς ἵππους καὶ τεῖχιν, τὰς δὲ πρὸς πόλεις, τὰς δὲ πρὸς θεούς τε καὶ θεάς. Καὶ ὅποτα κατ' εἰρήνην εἰσὶ, καὶ Χορὸς, καὶ Ὀδὸς, καὶ Ἐρωὶς, καὶ Δαίτας. Ἔργα τε αὖν Γεωργία ἀπῆται, καὶ Ὀρὰς αἱ σημαίνουσιν ὅποτα χρὴ ἐς τὴν γῆν προῖεν καὶ Ναυτιλίας, καὶ Ὀπλοποιίαν τὴν ἐπ' ἠφαιδίσω. Εἶδεν τε ἄνδρων, καὶ ἡθῆ ποιικίλα. Ταῦτα πάντα τὸν Ὅμηρον Δαίμονι ὧς ἐξεργάσθαι, καὶ τὰς μὴ ἐρωήσας αὐτῷ μαίνεισθαι. Φιλοσοφ. Ἡρωϊκά. § II.

<sup>m</sup> Trojani Belli scriptorem, maxime Lolli,

Dum tu declamas Romæ, Præneste relegi:

Qui quid sit pulcrum, quid turpe; quid utile, quid non;

Plenius ac melius Chrysippo et Crantore dicit.

Horat. Lib. I. Epist. II.



Sect. 12. suspected of Mystery and hidden Meanings in  
 ~~~~~ the several Branches of *natural* Knowledge.

IT IS, I think, generally allowed, that a Poet's *Plan* is much wider than an Historian's. The Writer of History represents but one single Portion of *Nature*; and for the most part, only that *side* of it which is connected with Politicks and Government: But the Poet, tho' confin'd to a single Action, takes *Mankind* for his *Rule* in the Execution. He has an *Universal Idea* for his Model, all the Passions to fill the Under-parts, and the whole Train of Accidents and Adventures in War, Dangers, and Death, to make out his Narration. He takes them originally from real Life and a *single Part*; but he is not tied down to the Circumstances of the Fact. The Image turns *general* in his hands; and the more his *Subject* is varied, the richer and truer will be his *Imitation*.

THE *VEIL OF FABLE* is of such surprising Virtue, that it *magnifies* the Objects which it covers: It shows them in a grander Light, and invites the Eye to contemplate them more eagerly than if they were open and undisguised. To *Vulgar* Eyes it is dark and impenetrable, while it speaks plainly to the *Wise*, yet sometimes amends is made even where it *hides*; for if you see not the real Object, it presents you with some *Species* or *Appearance* in its stead, which, tho' not so instructive, is perhaps as entertaining as the Reality. HOMER came into
 3 the

the World at a proper *distance of Time*, after Sect. 12. the Expedition which he sung; not too near  it, when *naked Truth*, and the severe Appearance of known Facts, might quash Enthusiasm, and render Ornaments ridiculous; but when the Circumstances of the Story had sufficient time to *ripen into Fable*, or at least be susceptible of it, from a skilful hand.

HIS *Manner* of writing must therefore be taken into the Account. A *Metaphor* is a *general Pattern*, which may be applied to many Particulars: It is susceptible of an infinite number of Meanings; and reaches far, because of its Ambiguity. It leads, as we found before, even to *Madness*; and wantonly ranges the Corners of the World for Comparisons to fit its fancied Properties. This way of treating a Subject must render it still more general, and when joined with the TRUTH of *Description*, will account for the MYSTERIES in *Homer's Writings*.

BUT how wonderful a thing is it to be able to *join* these Extremes? To speak in the *simplest* and most *comprehensive* manner: To soar so high, and stoop so low, as to follow Nature minutely, and at the same time fill the Images with *Expression* and *Majesty*. And yet the greatest Objections against our Poet, arise from the *too great Truth* of his Descriptions; and from his representing his Heroes in those *natural Lights* which we think

Sect. 12. below the Politeness of our Manners. They
 ~~~~~ have been frequently answered ; and here,  
 their very *Foundation* turns out to the Honour of the Poet, and proves the grand Ornament of his Performance.

IT COULD, in reality, enter into no Man's mind, to have given such an Epithet, for example to a *Prince*, as ΒΟΗΝ ΑΓΑΘΟΣ ΜΕΝΕΛΑΟΣ, *The loud-voic'd Menelaus* ; had not the Exigences of War rendered this a very eminent and useful Quality. Before the Invention of Trumpets or Drums, the Leaders of Armies were often at a loss how to make a general *Signal* ; especially by night, or in thick weather, when a visible Sign could be of no service. In the famous *Scythian Expedition*, undertaken long after *Homer's* time, by *Darius* the Father of *Xerxes*, we find a Man of strong Lungs the most necessary Person in the Camp. This Epithet then was taken from the *real state* of things : And indeed it seems impossible, that either the Poet's Descriptions, or the Actions described, should be so *different*, and yet so *true*, had he followed any other Guide.

THE particular Circumstances of the several Encounters could never have been so *variously* imagined in the road of *Fiction* only : Neither the single Combat between *Menelaus* and *Paris*, nor that between *Ajax* and *Hector*, where every thing is managed in a very  
 I different



different manner, and yet with the highest Sect. 12.  
Probability in both. In the first, the Prayer  
of the *Grecian* Hero to *Jupiter*,—the shivering  
of his Sword,—the Fury he feels at the  
Disappointment,—and breaking the *Lace* that  
bound on the Helmet of the effeminate *Tro-*  
*jan*, are delicate Circumstances, and nicely  
adapted to the *Temper* of the Warriors, and  
Inequality of the Match. In the other, where  
the Heroes were more upon the level, and  
without *personal* Enmity, how exactly do things  
fall out in proportion to this Equality? The  
Gallantry of *Hector*,—the Bluntness of *Ajax*,  
—the Effects of their Spears,—and their  
betaking themselves to such rough Weapons as  
*pond'rous Stones*, are agreeable to the Strength  
of the Combatants, and the manner of fight-  
ing then in use.

I AM not in hazard, with *your Lordship*,  
of being understood as if I asserted, that *Ho-*  
*mer's* Accounts of Facts, even excluding his  
Allegories, are *literally* true: That, for ex-  
ample, the Lot of *Ajax* sprung first out of  
the *Urn*, just as the *Greeks* themselves could  
have wished; or that *Hector's* Spear pierced  
exactly thro' *six* of the seven Folds of his  
massy Shield, and stuck in the *last*. This  
would lead into a peevish Disquisition of the  
Truth of Circumstances which Poetry will  
never bear, and is against its Laws: It is  
sufficient,



Sect. 12. sufficient, if the *Gross* of the History and chief Characters are true.

AND HERE we find the Poet copying *Nature* so close, as to connect the Manners of his Heroes with the *Make* and *Cast* of their *Persons*. Their Stature and Aspect is constantly suited to their Temper and Disposition. His Poem is like the first View we take of an unknown Face, which prejudices in its favour, or creates a Dislike: In the same manner, we no sooner see the *Form* of a Man delineated by *Homer*, than we expect from him such *Passions* and *Manners*, and such a kind of Conduct, as we find ascribed to him in the Poem. *Ulysses's* Picture is almost inimitable wherever he mentions him<sup>n</sup>: But it cannot be juster than his *Herald's*, the trusty *Eurybates*. This ancient Person served as a Counsellor to the Prince of *Ithaca*; he accompanied him to the Siege of *Troy*, and held the chief place in his Confidence and Esteem: His *round compacted* Shoulders, his *stout* Face, and *short curling* Hair, promise that kind of Perception, and Aptness for Toil and Business, which is necessary in a *second part* in Life; and make us think of a Man who knows how to resign his Passions and Appetites to those of his *Master* &c.

THE

<sup>n</sup> See Ἰλιάδ. β. line 192, and compare it with Ὀδυσ. ζ. θ. σ.

<sup>o</sup> ———— κῆρυξ ὀλίγον περὶ γένεστος αὐτοῦ,  
 Γυῖός ἐστιν Ὀδυσσεὺς μελαγχρότης, ὀυλοκάρηνος, Ὀδυσ. τ.



THE Characters of many other Persons in Sect. 12. *Homer* are so beautiful, that it wou'd be worth while to collect the Accounts we have of their Lives and Fortunes from other Writers, and compare them with the *Poet's*: But these historical Scraps are very imperfect, and often contradictory to one another. For after all HOMER is the best *Historian*<sup>P</sup>: And it is to be presumed, that the faint Tradition concerning the Adventures of these *Heroes*, was rather ingrafted upon the Characters they bear in his Poetry, than that they arose from a nearer Acquaintance with them, or better Opportunities to hear of them, than were enjoyed by the Poet. The prettiest thing of this kind is a fanciful Piece of the elegant *Philostratus*, which he calls his *Heroics*. His Favourite among them all, is the unfortunate *Palamedes*, whom he endeavours to raise upon the Ruins of *Ulysses*; and speaks much of the Injustice done him in the *Iliad*.

## PHI-

<sup>P</sup> Καὶ γὰρ καὶ ἔπος πρὸς τὰ τῶ Ὀμήρου ποιήματα διαλέβεται, ὡς ΘΕΙΑ τε αὐτὰ ἡγούμενον, καὶ πέρα ΑΝΘΡΩΠΟΥ δόξαι. Καὶ νῦν ἐκπέπληγμαι μάλλον, ἢ ἐπὶ τῇ ἑποποιίᾳ μένον, ἔδ' εἰ τις Ἡδονὴ δίδκει σφῶν· ἀλλὰ πολλῶ μάλλον ἐπὶ τε τοῖς ΟΝΟΜΑΣΙ Τ' ἩΡΩΩΝ, ἐπὶ τε τοῖς ΓΕΝΕΣΙ. Καὶ νῦν τὸν ΔΙ', ὡς ἕκαστος αὐτῶν ἔλαχε τὸ κτεῖναι πῦρα, ἢ ἀποθανεῖν ὑφ' ἑτέρου. Πόθεν γὰρ αὐτῶ ΕΥΦΟΡΒΟΙ; πόθεν δὲ ΕΛΕΝΟΙ τε καὶ ΔΗΙΦΟΒΟΙ; Καὶ νῦν ΔΙ' ἐκ τῆς ἀντικειμένης Στρατιάς, οἱ ΠΟΛΛΟΙ ΑΝΔΡΕΣ, ἔς ἐν Κεφαλῷ γὰρ φερέται; Τὸ γὰρ μὴ ΥΠΟΤΕΘΕΙΣΘΑΙ ΤΑΥΤΑ τὸν ὈΜΗΡΟΝ (φανερὸν)· ἀλλὰ ΓΕΓΟΝΟΤΩΝ τε καὶ ΑΛΗΘΙΝΩΝ ἔργων ἀπαγγελίαν ποιῆσθαι, πλὴν ὀλίγων, ἃ δοκεῖ μάλλον ἐκὼν μελασχευᾶται, ἐπὶ τῇ ποικιλίᾳ τε καὶ ἡδὺ ἀποδύναται τὴν Πόεισιν.

ΦΙΛΟΣΤΡΑΤΟΥ. ΗΡΩΙΚΑ, § XVIII.



Sect. 12. *PHILOSTRATUS* manages the Cause of his neglected Hero, with the Humanity and Good-nature which is remarkable thro' all his Writings. He mixes every where high Praises of *Homer*, and, in order to excuse him, contrives a strange enthusiastick Story of an Agreement or Compact between him and the Ghost of *Ulysses*. He supposes it impossible for any Person to have come at the knowledge of so many Particulars concerning the *Trojan War* in a *natural* way, and therefore feigns that *Homer* conjured up *Ulysses's* Ghost, who *revealed* them to him, upon this condition;  
 “ That the Poet would palliate his Faults,  
 “ and raise his Character in his Writings, by  
 “ giving him the Honour of the Actions of  
 “ *Palamedes*.”

BUT a later Author<sup>q</sup>, zealous and grave, and a great Enemy to the *Grecian* Superstition, has put the matter upon a different foot: He affirms, “ that it was *Palamedes* who wrote  
 “ the Poem of the *Trojan War*; that *Ho-*  
 “ *mer* had received it from *Agamemnon's* Po-  
 “ sterity, and was bribed by them to omit  
 “ the Passages that did honour to the Author,  
 “ or reflected upon their Parent. The Poet  
 “ complied, and suppressed the Name of *Pa-*  
 “ *lamedes* thro' Envy, a Passion, says he, that  
 “ taints the greatest Minds.”

THIS

<sup>q</sup> ΣΟΤΙΔΑΣ, ἐν Παλαμῆδ.



THIS STORY, the *only* bad one I ever Sect. 12.  
 read of our Poet, as it is told by *Suidas*, con-  
 contradicts itself, and therefore requires no Re-  
 futation. I wou'd only take occasion from it  
 to remark, That one of the greatest Changes  
 which *Science* has undergone, and one little  
 observ'd, first took birth when these Authors  
 wrote. *Philosophy* was putting on a new Face  
 about the Age of *Philostratus*: It was be-  
 ginning to forsake the natural Precepts of *Life*  
 and *Morals*; to neglect that noble Connexion,  
 which the first Masters had established, be-  
 tween *Physical Contemplations* and this prime  
 Science of *Manners and Actions*. A Connexion  
 never to be overlook'd; and which we have the  
 Satisfaction to see revived<sup>r</sup>, since the Sciences  
 have gained a new Lustre; and by the happy  
 Application of *Geometry* and *Numbers*, to the  
 Appearances of Nature, have lost that Un-  
 certainty which was long their Reproach, and  
 the Cause of their Decay.

BUT instead of this, in *Philostratus's* Age, the  
 Knowledge of *Secrets* was coming in vogue. *Un-  
 natural* Virtues, and marvellous *Feats*, were af-  
 fected by the vain-glorious Leaders of the seve-  
 ral Sects: They found it easier to distinguish  
 themselves by *high Pretensions*, than by laborious  
 Study, and a Conduct, unshaken by the Frowns  
 of

<sup>r</sup> See *Philosoph. Natur. Principia, Scholium ult.* of Sir Isaac New-  
 ton. *Chronology, Chap. 2, and 3*, of the same Author. Cumberland  
*de Legibus Nat. Characterist. Vol. II. Treat. V. Theodicee de Leib-*  
*nitz.* Derham's *Astro and Physico-Theology*, and Woolaston's *Reli-*  
*gion of Nature delineated.*



Sect. 12. of Fortune, and humble under her Smile. *Slavery* was growing intense : Not only *Virtue* felt its Sting, but whatever belonged to Greatness of Mind, or had any relation to *Freedom* of Thought, was a suspicious Quality : Learning in general fell under the displeasure of tyrannical Power ; and the *Superiority* and *Firmness* which the Knowledge of Men and Things inspires, grew dangerous amidst a Croud of Slaves.

SUCH a Pressure upon the Minds of learned Men made them look out for *uncommon* Relief : Either they stretched the Powers of the human Mind to an impossible Pitch of *Insensibility*, which was the Revival of high *Stoicism* ; or they attempted to bring new Supports from *Heaven*, when they could find no Resource upon Earth : Some Reigns afterwards, about the time of *Suidas*, when the Philosophers came to be harassed likewise on another score, they unanimously gave into this latter Folly : They were all agog after *Miracles* ; and a general Affectation of a supernatural Intercourse between the *Gods* and *them*, like a *Phrenzy* had seized the *persecuted Sages*.

IT is in this very Taste that *Philostratus* relates the Story of *Palamedes*, in a Conversation with a *philosophical Hermit*, who had retired from the World, and lived in a Vineyard : He says, that the young and amorous *Protesilaus*



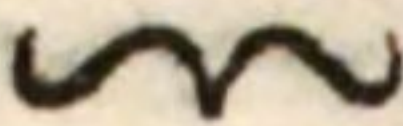
*laus* used to appear to him once a week in a fa-<sup>Sect. 12.</sup>  
 vourite Walk, teach him some divine Secrets, and  
 then complain of the hard usage that *Palamedes*,  
 and some of his Brother Heroes had received  
 from the *Grecian* Bard. The whole Relation  
 is extremely fanciful and amusing, and adorned  
 with all the sweet elegant Circumstances which  
 you might expect from a Philosopher loved by  
 a Princess: But is not of weight to alter the  
 received Opinion, “That *Palamedes* died be-  
 “fore he had done any thing very con-  
 “siderable in the War; and that what he  
 “did, fell not within the busy Period chosen  
 “by our Poet for his Subject.”

THE faint Accounts of the *other* Princes,  
 and the wandering Reports concerning their  
 Lives, are not worthy of greater Regard.  
 They are mentioned by the old Historians of  
*Greece*, whose Writings we have now lost:  
 But tho’ they had escaped the hand of Time,  
 we should have reaped but little advantage:  
 For *Homer* has obtained credit so far above  
 them, even in respect of their Veracity, that  
*Strabo*, who had studied them carefully, de-  
 clares “he wou’d rather believe him and *He-*  
 “*siod*, and the *Tragedians* who have copied  
 “their *Heroic-History*, than follow *Hellani-*  
 “*cus*, or *Theopompus*, or *Ctesias*, or even *He-*  
 “*rodotus* himself.”

HIS

Ἡ ῥάσις δ' εἴς τις ἩΣΙΟΔΩ καὶ ὈΜΗΡΩ πρῶτον τε ἡ  
 φιλοσοφία, καὶ τῶν τραγικῶν ποιητῶν, ἢ Κτησίαν τε καὶ Ἡρόδοτον  
 καὶ Ἑλλανίαν, καὶ ἄλλοις πρῶτον.  
 ΣΤΕΦ. ΒΙΒΛ. ΙΒ.



SECT. 12.  HIS *Subject* therefore still comes uppermost, and appears with greater Excellency the more it is canvassed. It is this that distinguishes *him* amidst the *poetic Tribe*, and joined with his Language, Manners, and Religion, has left him without a *Rival*. The great Difference between him and *Virgil* has been already pointed out in a lively elegant Essay upon the Life of our Poet: It comes originally from a hand already said to be happy in painting *modern Life*; and who, at the same time, has taught *Homer* to speak *English* incomparably better than any Language but his *own* <sup>t</sup>. It was his INVENTION that made him the *First* of *Poets*; whose Sources and Opportunities have been the principal Object of this *Enquiry*.

BUT if your Lordship will indulge me in the Liberty taken by *Juvenal's She-Critick* <sup>u</sup>, I would further observe, that *Virgil* had been accustomed to the *Splendour* of a *Court*, the Magnificence of a *Palace*, and the Grandeur of a *Royal Equipage*: Accordingly his Representations of *that* Part of Life, are more *august* and *stately* than *Homer's*. He has a greater Regard to *Decency*, and those polished Manners which render Men so much of a piece, and make them all resemble one another in their Conduct and Behaviour. His *State-designs* and political Managements, are finely laid, and carried

<sup>t</sup> *Homer's Iliad*, translated by Mr. POPE.

<sup>u</sup> *Juvenal*, Satyr. 6.



carried on much in the Spirit of a Courtier. Sect. 12. The *Eternity* of a Government, the Forms of *Magistrature*, and *Plan* of *Dominion* (Ideas to which *Homer* was a Stranger) are familiar with the *Roman Poet*. But the *Grecian's* Wiles are plain and natural; either *Stratagems* in War, or such *Designs* in Peace as depend not upon forming a *Party* for their execution. He excels in the simple instructive parts of Life; the Play of the *Passions*, the Prowess of *Bodies*, and those *single Views* of Persons and Characters, that arise from untaught, undisguised Nature.

THIS *Difference* appears no where more strongly than in the *Chiefs* of the *Armies*. The Characteristick of *Homer's* Hero is *violent Passion*; his *honoratus Achilles* must be

*Impiger, iracundus, inexorabilis, acer:*

Paint him, says *Horace*,

*Forward, and fierce, of unrelenting Wrath.*

Nay so great was his *Impotence* of Mind, that when the young *Antilochus* brought him the dismal News of *Patroclus's* Death, he was forced to hold the Hands of the distracted Hero, lest he should have attempted to cut his own Throat<sup>u</sup>.

It

<sup>u</sup> Δείδε γδ μὴ ΔΑΙΜΟΝ ἀπιμήξειε σιδήρεα.

<sup>u</sup> *Iliad*. Σ.



Sect. 12. It is true, we are apt to make *allowances* for this Excess of Passion : We think of the *ill Usage* he met with : Our *eye* is turned upon his unbounded *Courage* and superior Strength, and we are willing to *bear* with his haughty Spirit : But what shall we say to the PRINCE of the *Grecian* Powers, who was to think for them all, and lead their Armies ; their Stay and Confidence, the stately *Agamemnon* ? How is he tossed and agitated between *Anger*, *Love*, and *Dread* of a Miscarriage ? He is not ashamed to own his Passion for a *Captive Maid*, in face of the whole Army : He tells them plainly “ that he likes her much better than “ his Lady, the beautiful *Clytemnestra*, of the “ prime *Grecian* Nobility.” He is besides, now and then, a little *covetous* ; and tortur’d with *Fear* to such a degree, that his Teeth chatter, and his Knees strike one against another ; He groans and weeps, and rends his Hair ; and is in such *piteous plight*, that if we were not well assured of his personal Bravery, we should take him for a downright *Coward*.

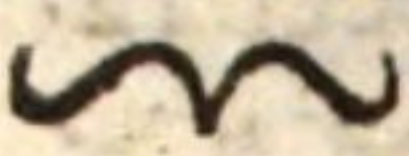
BUT VIRGIL durst make no such Condescension to Nature, nor represent the *human Frailties* in their genuine Light. His Characters are all *formed* and *regulated* ; and except that his *Hero* is sometimes, as Don Quixote says of his AMADIS, *algo lloron*, a little apt to weep ; excepting *that*, and the Cave-Adventure, he



He behaves in every other respect with all the Sect. 12.  
Dignity and Reserve of a *Roman Senator*.

HERE the Force of the *Model* appears, and the Power of *publick Manners*. VIRGIL'S Poem was to be read by a People deeply disciplin'd ; whose early Necessities had taught them *political Forms*, and from being a Company of *Banditti*, had forced them into publick Virtue. These Forms had time to take root in the Minds and Manners of the Nation ; and *Constancy, Severity, and Truth*, was become a *Roman Character*. Even when the Substance was gone, when Luxury and high Ambition had stript them of their original Integrity, they were still forced to feign and dissemble: They put on a *Shew* of Virtue ; and tho' they were really vicious, and knew themselves to be so, yet they could not bear a *professed Ruffian*, nor an *avowed Profligate*: They became nicely sensible of Reputation, and what they called a Man's *Fortune* ; not in our Sense of the Word, but that *Fate*, which as they imagin'd, attends every Man, and over-rules all human Enterprizes. For this reason they did not love that any *Accident*, which had frightened or put them in disorder, should be known. They thought it diminished their Authority, and made them *look little* in the Eyes of the People ; and therefore concealed their Passions, and the Events that raised them. Thus they



Sect. 12. *disunited* things from their Appearances, and by  that means disguised their *Humanity*.

BUT the *natural Greek*, in *Homer's* days, covered none of his Sentiments. He frankly owned the Pleasures of *Love* and *Wine*; he told how voraciously he *eat* when he was hungry, and how horribly he was *frighted* when he saw an approaching Danger: He look'd upon no means as base to escape it; and was not at all ashamed to relate the *Trick* or *Fetch* that had brought him off: While the *haughty Roman*, who scorn'd to owe his Life to any thing but his Virtue and Fortitude, despised accidental Escapes, and fortuitous Relief in Perils; and snuffed at the *Suppleness* and *Levity of Mind* necessary to put them in practice.

AFTER the *Heroes*, the Difference appears most conspicuous in the *female Characters* of the two Poems. The *Ladies* make but an inconsiderable figure in the *ENEID*; and excepting a *Queen*, who raises Horror by the fatal Catastrophe of her Death, the *rest* are feeble languishing Shadows, who seldom speak or act throughout the Piece. *Lavinia* herself, who shou'd be the most amiable and important Character, is an obscure retired Person, whom we hardly know. She is just like a *Senator's Daughter*, kept from sight; and, according to the Rules of a wholesome Oeconomy, without a Will or Passion of her own. The *Italian Reserve* appears in her Manners, and that *pas-*  
*sive*



five Tamenefs with which our gay People find Sect.12. such fault in the virtuous Characters of the ancient Plays. ~~~~~

BUT the Heroines of the Grecian Poet are among the striking Figures of his Subject. His *Captive-Beauties* are indeed in a state that draws Compassion; they are too much upon the eastern Establishment, to be look'd on without Pain, by one accustomed to *European*, and particularly to *British* Manners. To think of a fine Woman, dragged away from an indulgent Father, or a fond Husband, and left at the mercy of a brutal Conqueror, bathed in the Blood of all she loved, is a most shocking Circumstance: It is not to be palliated, even tho' they are represented in a little time, as pretty easy under the Dispensation, and unwilling to part with their new Acquaintance<sup>w</sup>.

BUT HOMER'S Ladies of Quality are all remarkable for great Good, or great Ill, and make their appearance accordingly. The too lovely *Helen* is not more distinguished by the Gracefulness of her Person, the Charms of her Face, and that Air of Grandeur which accompanied her motions, than by a Mind capable to please. She is not only fitted for the

Z 3

softer

<sup>w</sup> Ἐκ δ' ἤγαγε κλισίης βρισηίδα καλλιπάρηον;  
 Δῶκε δ' ἄγειν πῶ δ' αὖτις ἴτην παρὰ νῆας Ἀχαιῶν.  
 Ἥ δ' ἈΕΚΟΥΣ ἅμα τοῖσι γυῖνι χίεν. — Ἰλιάδ. α.  
 Δ Μ Ω Α Ι δ' ἄς Ἀχιλλεύς ληΐσας Πάτερ κλός τε,  
 θυμὸν ἀπηχήμεναι, μεγαλ' ἰαχὸν ἐκ δὲ θύρας  
 ἔδραμον ἀμφ' Ἀχίλλῃα δαΐφρονα. Χερσὶ δὲ πᾶσαι  
 στήθεα πηπλήγντο. λυθὲν δ' ὑπὸ γυῖα ἐκείνης.

Ἰλιάδ. Σ.



Sect. 12. softer Hours of Life, but answers *Priam* the old *Trojan* King, with all the Discretion of a *Privy-Counsellor*. She appears at times with a high Sense of *Honour*; and in the end laments so feelingly the *Slip* she had made thro' the wrath of *Venus*, calls herself so many hard Names, and touches upon a *tender point* (her former Lover) with such Delicacy, that I make no doubt but many a good-natur'd Husband, to see her *look*, and hear her *talk*, wou'd approve of *Menelaus's* taking her home, after she had lived ten Years with another.

THE ancient *Hecuba*, and the young *Andromache*, are the liveliest Characters of a tender Mother, and a more tender Wife, that ever were painted. All their Speeches, and Sentiments, are so natural and just, that it is impossible to read them without emotion. They, and old *Priam*, are the only Persons who speak long; both as they are most susceptible of Fear, and the aptest to complain under a Calamity.

THE aged venerable King, when he wou'd persuade his daring Son to re-enter the Town, and shelter himself from the Spear of *Achilles*, ushers in his Speech with a *moving Action*. He acknowledges the Superiority of the dreadful *Hero*, and then falls into a natural Wish, "That the Gods had no greater regard for him than he:" He calls to mind the Miseries which he had brought upon him; and they are



are so distracting, as to make him forget *Hector* Sect. 12. for a little, and talk of *Laothoe* and her *Children*, whom *Achilles* had slain.—But soon returning to the *present* Object of his Care, he again begs him to come within the Walls; not so much to save himself, but lest *Achilles* should triumph, and to defend from *Slavery* and *Death* the Men and Women of wretched *Troy*: Then rememb'ring his own feeble and destitute Condition, if *Hector* is killed, he *raises his Voice*, and calls upon him to return, at least to keep his aged Father from beholding those Miseries that stare him in the face: He bids him do it, "Ετι φρονέοντα, *while he is yet in his Senses*, which has a peculiar Beauty, and is strangely moving: It signifies either *as yet alive*, or rather, *before he begins to doat*; when he shou'd be insensible of his Fate, and like a *Captive Infant*, not know whether he was happy or miserable.

THE RECITAL which *Andromache* makes of her *own Life*, when she wou'd dissuade her loved *Hector* from going to Battle; the loss of her *Father*, her *Mother* and *Brothers*; her own forlorn state if she loses *him too*, are all the Dictates of Nature itself. But what she adds, when her Tears begin to flow; *the use* she makes of her *Orphan Circumstance*, is melting beyond Expression. She stops a little,—looks at him,—and then bursts forth,



Sect. 12. *Hector!* now thou'rt my *All: my Father first,*  
 ~~~~~ *My tender Mother, Brother, and my Husband.*

THE remaining Characters, *Hecuba*, *Penelope*, *Nausicaa*, and *Calypso*, act and speak with the same Propriety: They serve but to lead us back to *Homer's* SUBJECT. They shew its Fitness for Poetry in every respect we can consider it, and by every Comparison we can make with it. It is so rich and luxuriant, that the Poet seems almost overwhelm'd with the flow of *Passion* and Sentiments which croud upon him, and offer themselves to Description. He has seldom room to appear himself; and as *Strada* says elegantly of *Lucretius*, that he is frequently covered with the Machinery and Majesty of his Subject^x, so *Homer* is perpetually *personating*, and says little or nothing as immediately from himself.

IT here appears, that NATURE is the surest Rule, and *real Characters* the best ground of Fiction: The Passions of the human Mind, if truly awak'd, and kept up by Objects fitted to them, dictate a Language peculiar to themselves. *Homer* has copied it, and done Justice to Nature. We see her *Image* in his Draught, and receive our own Perceptions of Men and Things reflected back under different Forms. By this means he fixes our Attention, commands our Admiration, and enchants our Fancy at

^x *Prolusiones Poeticæ.*

at his pleasure: He plays with our Passions; Sect. 12.
 raises our Joys; fills us with Wonder, or damps
 us with Fears: Like some powerful Magician,
 he *points his Rod*, and Spectres rise to obey his
 Call; Nay so potent is his *Spell*, that hardly
 does the Enchantment vanish; it is built upon
Truth, and made so like it, that we cannot
 bear to think the delightful Story shou'd ever
 prove untrue. His Work is the *great Drama*
of Life acting in our View. There we see
Virtue and *Piety* praised; *publick Religion* pro-
 moted; *Temperance*, *Forgiveness*, and *Fortitude*,
 extolled and rewarded; *Truth* and *Character*
 follow'd; and accordingly find it standing at
 the head of *human Writings*.

BY THESE Steps, then, *Homer* is become
 the Parent of Poetry, and his Works have
 reached their exalted Station: By the *united*
 Influence of the happiest CLIMATE, the most
 natural MANNERS, the boldest LANGUAGE,
 and most expressive RELIGION: When *these*
 were applied to so rich a Subject as the War
 between *Greece* and *Troy*, they produced the
ILIAD and the *ODYSSEY*. Their conjunct
 Powers will afford your Lordship the wish'd-
 for Solution; and a proper Answer to the Que-
 stion, “ *By what Fate or Disposition of things it*
 “ *has happen'd, that no Poet has equalled him*
 “ *for upwards of two thousand Years, nor*
 “ *any, that we know, ever surpassed him be-*
 “ *fore?*” SINCE IT IS NO WONDER, if a
 Pro-

Sect. 12. *Production* which requires the *Concourse* of so many dissimilar CAUSES, so many rare CHANCES, and uncommon INGREDIENTS, to make it excel; (the Absence or Alteration of any *one* of which would spoil it) That *such* a Production should appear but *once* in three or four thousand Years; and that the Imitations which resemble it most, with due regard to the Manners of the *Times*, should be next in Esteem and Value.



Galactophagi

US





GRECIA
TERRIT. GRECIS
HIST. GEOG.

INDEX

I N D E X.

The Letter (n) added to the Figures, directs to the Notes of the Page; the Letter following it, to the particular Note, if there are more than one in that Page.

A

- A** BANTES, Thracians, Page 305
 ABAS, a Town in Phocis, ibid.
 ABENAMAR, a Moor, under what Signs
 he was born, 40 n (f)
 Academy, Athenian, 30, 75, 115 : French, 61 n
 ACARNANIANS, Pirates, 16 n
 Accidents, that model Mankind, 12 : their Culture,
 rough, 42 : frightful, 246, 339
 ACHERON, the infernal River, copied from what ?
 137
 ACHILLES, his Wrath effaced, 28 : allegorizes to
 Priam, 48 : how nursed, 76 n : describes the
 Metropolis of Egypt, 144 : his Speech to the Am-
 bassadors, 186 : perceives the Plague, 216 : Rich,
 316 : ravages the Trojan Territory, ibid : Pro-
 fuse at Patroclus's Funeral, ibid. his Arms ad-
 judged to Ulysses, 319 : his Character opposed to
 Nestor's, 314, 315 : Chief Part of it, 337 : In
 hazard of Self-Murder, ibid. Renowned for
 Horsemanship, ibid. Loved by the Captive-La-
 dies, 341

Acquain-

INDEX.

- Acquaintance, *their Use*, i. See Friendship.
 Action, *capable of Description*, 319 : *its Effects*
 when applied, 324
 Actions, *singular and entire*, 318
 Admiration, *Materials of it*, 25, 27 : *Incident to*
 whom, 42 : *courted by Pythagoras*, 86 : *by*
 Priests, 201 : *hard to obtain*, 288 : *Admiration*
 of Wealth, 25
 ADRIATICK Sea, 235 : *Coast, full of Monsters*, 246
 Adventures of Telemachus *unjustly criticized*, 61 n
 ἈΔΥΤΟΝ, or Sanctuary, 185
 Ἀἶμα, *whence derived*, 256 n
 Affections, *noble, how raised*, 149 : See Passions,
 Sentiment.
 Affinity of Miracles, 263
 Affion, *what*, 140
 AFRICK, *known to Apollo*, 191 : *By whom planted*,
 231 : *from whom Homer heard of it*, 236 :
 Wonders in it, 272, 274, 286
 AGAMEMNON, *why Generalissimo of the Greeks*,
 21 : *his Lady, how debauched*, 80 : *consults the*
 Delphic Oracle, 186 : *provokes Achilles*, 216 :
 of a princely Courage, 315 : *Rich and powerful*,
 316 : *his Character at large*, 337, 338 : *his*
 Posterity, 332
 Age, *Golden one, for Learning*, 31
 AGRIPPA, *cleared the Avernus*, 288
 Αἰαία Νησός, 247 n
 Air, *corrupted*, 216 : *Its Influence upon Fire*, 257
 AJAX, *his Bravery*, 315 : *his Combat with Hector*,
 328 : *his Lot sprung first out*, 329
 Alcandra, *an Egyptian Lady*, 142

ALCMÆON

I N D E X.

- ALCMÆON *takes Thebes,* 183
- ALEXANDER *the Great, 231 : Homer's Scholar,* 322
- ALEXANDRIA, *why a Sea-Town still,* 145 n
- Algo lloron,* 338
- Allegories, *Orphic, 47, 48, 49, 50 n : why so many in the ancient Writings,* 52
- Allegory, *its Origin in Greece, 78 : In Egypt, 84 : Every where, ibid. & 129 : used in Teaching, 86, 99, 102 : In Government, 151 : Stumbled upon, 167 : Egyptian, 169, 170, 171, 172, 173, 174 : a laborious Study,* 223, 224
- Alliances of the Gods, 287
- Allum-stone, *where found anciently,* 254 n
- ALPINUS, Petrus, *de Medicinâ Ægyptiorum,* 140
- Altitude, *Sun's, shewn by an Obelisk.* 285, 286
- AMADIS of Gaul, *apt to weep,* 338
- Amazement, *delightful,* 156, 161
- Ambition, *its Effects, 64 : High, where found,* 339
- AMBROSIA, *carried to Jupiter,* 252
- AMPHICTYONS, *the States of Greece,* 189
- AMPHION, *one of the Masters of Verse, 73 : Inventor of Musick,* 94, *ibid. n*
- AMPHION and Zethus, *why they walled Thebes,* 23 n
- AMPHITRYON, 76 n
- ANAXAGORAS, *his creating Principle,* 87, 88
- ANCEUS, *a Phenician.* 234
- Ancient, *admired one, his Advice.* I
- Ancients, *how satisfied about Homer, 3 : their Opinion concerning the Rise of Mankind, 37 : addicted to Poetry, 40, 41, 42, 43 : Cannibals,*

INDEX.

- bals*, 41 n, 263, 264, 265 : *their Method of Entertaining*, 119 : *their Education*, 129 : *their Sages*, 77, 78, 79, 151 : *Authors of Fable*, *ibid.* & 121, 129, 130 : *Way of speaking of Foundlings*, 238 : *Manner of Fighting*, 320, 328, 329
 ANDALUSIA, *the ancient Elysium*, 276 : *Description of it*, *ibid.* n (w)
 Angels, *in Poetry*, *what?* 32
 Animals, *their Instincts studied*, 169 : *used in Metaphor*, 170 : *described by Homer*, 325
 Annal, *a Latin one*, 31
 Anodyne, *Helen's*, 140
 ANTENOR, *wise*, 314
 ANTHES of Anthedon, 88
 ANTICLES and Istrus, 93 n
 ANTILOCHUS, *holds the Hands of Achilles*, 337
 ANTISTHENES *wrote in Defence of Homer*, 322
 Ἀοιδῶς. *See Poet, Bard.*
 AOL, *Procella*, 256 n
 AONES, *Thracians*, 305
 AORNOS, 252, 270 n
 APE, *a sacred Animal*, 173 : *Circumcised by Nature*, *ibid.*
 APIS, *his Funeral*, 136
 APOLLO, *his first Priestess*, 88, *ibid.* n *Homer's Hymn to him*, 110 : *another by Socrates*, 154 : *The God of Singing-Men*, 131 : *The finest Poem addressed to him*, 132 : *Inspires the reluctant Prophetess*, 158 n : *favours Manto*, 183 : *his Sayings how preserved*, *ibid.* *The God of Verse*, 184 : *Description of his Oracle*, *ibid.* *his Games*, 189 : *another Hymn of Homer's to him*, *ibid.* *dealt fairly*
 3

INDEX.

- fairly with his Votaries*, 192 : *a Telchin-God*,
 200 : *his Oracle in Lycia*, 204 : *of a Sooth-*
saying Family, *ibid.* *had Oracles up and down*
the Asiatic Coast, 205 : *Why*, 206, 207 : *Ori-*
ginally an Egyptian, 209 : *dictates Laws to Ly-*
curgus, 210 : *God of Science*, 212 : *of Heat,*
ecstatick Musick, &c. 215 : *his yearly Feast in*
Delos, 286
Appearance, human, 155
Appearances, striking, 160, 162 : *disunited from*
Things, 340
 APPION *consults the Dead concerning Homer*, 323
 ARABIA, *supposed to be mentioned in Homer*, 237,
 274
Arabian Nights Entertainments, 44 n : *Arabian*
Gulf, 266, 267
 ARABS *prove their Histories by old Poetry*, 40 n (f) :
Taciturn and solitary, 43, 44
 ARAMEAN *Language*, 266 : *a Branch of it in Phe-*
nicia, 231 : *a Mixture of it spoken in Troy*, 308
 ARCADIANS, *an In-land People*, 316
 ARCHILOCHUS, *his Character*, 30
 ARCHIMEDES, *suspected of Madness*, 159
Architecture, Improvers of it, 228
Argenis, Barclay's, 296
 ARGIVES, *sacrificed by the Italians*, 265
 ARGONAUTS, *their Astronomer*, 234
 ARGOS, *the oldest Kingdom in Greece*, 192 : *by*
whom founded, *ibid.* n
 ARIMASPIAN *Poetry*, 181
 ARIMASPIANS, *one-eyed*, 181 : *The Originals of*
the Cyclops, 272
 ARIOSTO *bewitches a Reader*, 33 : *Rapid*, 70
 ARISTA-

I N D E X.

- ARISTAGORAS, 238 n
 ARISTEUS, 181, 182 : *A true Quack*, ibid. n
 ARISTOPHANES, *a Master of the old Comedy*, 75 :
 His Model, 69 : *praises Orpheus*, 90, 91
 ARISTOTLE, *his Opinion of young Men*, 42 : *Of*
 the first Men, 43 n : *Of the Situation of Greece*,
 45 n : *Of their ancient Laws*, 54 n : *Of the In-*
 vention of Sciences, 65 n : *Of the first Philosophy*,
 78 : *a Socratic*, 75 : *preserves Verses of Orpheus*
 and Musæus, 90 : *his Opinion of Olympus's Mu-*
 sick, 95 : *of the Place of Homer's Birth*, 112 n :
 of Epimenides's Prophecies, 158 n : *transcribes*
 Homer's Description of Heaven, 177 : *criticizes*
 the little Iliad, 319
 ARITHMETICK, *invented by whom*, 228, 285
 ARMS, *when most esteemed*, 23, 53
 ART, *cannot make a Poet*, 164 : *Homer's, inferior to*
 his good Fortune, 288
 ARTS, *their Division and Precedency*, 52 : *advan-*
 cing in Britain, 62 : *Invented or improved in*
 Phenicia, 228 : *never by the Jews*, 229, 230 :
 Why said to be all in Homer, 321, 322, 323,
 324, 325, 326, 327
 ARUNDELIAN Marbles, 45 n (P)
 ASCENDANT, *hardly gained by a Poet*, 217
 ASIA, *consults the Delphic Oracle*, 188, 191
 ASIA, *the Lesser, Homer's native Country*, 5, 236,
 291, 292 : *Its Climate and Soil*, ibid. & n (C)
 compared with Europe by Hippocrates, 6 n (d)
 Its Virtues, 7 : *the Parent of Men of Learning*,
 7, 8, 9 : *Its Tribute to the Romans*, 8 n (i),
 9 n (k) *Its Musick*, 93 : *Invaded by Thraci-*
 ans, 245, 304 : *By the Pelasgi*, 306 : *By the Eo-*
 lians, 307 : *By the Ionians*, ibid. *naturalized to*
 the Greeks, 308 : *the richest Kingdom in it*, 291
ASIATICK

I N D E X.

- ASIATICK Eloquence, Authors of it, 9 n (°) :*
Asiatick Coast, 303, 308
ASSYRIA, among the first powerful Kingdoms, 84 :
Its Wealth and Grandeur unknown to Homer,
 237, 238
ASTROBACUS, a Hero, 76 n
Astronomers, puzzled by Homer, 284 : Argonau-
tick Astronomer, 234
Astronomy, invented by whom, 228 : Depths of it
in Homer, and why, 322, 323
Astro-Theology, Derham's, 333 n
ASTYPALÆA, 234
ATHENIANS, scurrilous, 68, 69 : rendered ingenious
by their Climate, 6 n (i) : Of all Characters,
68 n : Vain of their Antiquity, 230 : to be im-
proved by the Oracle, 212
ATHENS, built by Minerva, 6 n : Its Laws enacted
piece-meal, 193
Atomical Philosophy, by whom invented, 282
Atonements prescribed, 92 : Inspired, 163
ATREUS, made King of Mycenæ, 20 : the second
Man who equipped a Fleet, *ibid.*
ATTICA, peopled by Thracians, 305
Attitude of a Figure, 311
Attitudes, moral, 66
Audience, its Influence upon a Poet, 121, 122,
 123, 124
Augurs, command the State, 221
AUGUSTUS, his Tutor, 9 n (p) : his Counsellor,
ibid. brings an Obelisk from Egypt, 285 : the
Avernus cleared in his Reign, 288
Authority, courted by Priests, 84, 201 : diminished
by Misfortunes, 339

I N D E X.

Authors late, write against the publick Religion, 78.
See Modern Sages.

ΑΥΤΟΧΘΟΝΕΣ, 230

Auxiliaries, Trojan, 295 : *Whence they came*, 298,
303 : *recounted by Homer*, 246, 300 : *among*
the Instruētors of the Poet, 299, 308 : *their*
Names generally Grecian, 304 : *of European Ex-*
tract, 306

AVERNUS, 269, 270, 271 : *When cleared*, 288 :
found to be a Fable, *ibid.*

Awe of the Gods, how raised, 50, 156

B.

BABOON *Worship*, how accounted for, 173

BABYLON, its Plains, 5 : *Care of its Govern-*
ment, 106 : *Its Priests free from Taxes*, 231 n (h) :
Its Wealth unknown to Homer, 237

Bacchic-Processions, 201, 202 n

BACCHUS, his Genealogy, 54 n : *his Expedition sung*
by Linus, 87 : *by Thymœtes*, 94 : *his Rites pre-*
scribed by Eumolpus, 92 : *by Melampus*, 100 :
where nursed, 94 : *carried off for a Slave*, 143 :
his Displeasure explained, 216 : *his Kingdom*, 234

BACON, Lord Verulam, 226 n, 257 n

BAIÆ, 269

BARBARIANS, 197, 198, 199 : *Masters of Greece*,
304, 305

BARCELONA, by whom built, 231 n

Bard, 5 : *A Grecian Character*, 106

Bards, *subject to Envy*, 76, 77 n : *Tutors to Ladies*,
80 : *frequented Courts*, *ibid.* and 114 : *Philoso-*
phers, 82 n : *of great Authority*, 106 : *highly*
honoured, 107 : *Pious*, 108 : *Learned*, 109 :
their Subjects, according to Homer, 110 : *their*
Business,

INDEX.

- Business*, 114 : *their Life*, 115, 116, 117 : *Advantages of it*, *ibid.*—*throughout the Section.*
- BATH, *Hot*, loved by the *Ancients*, 112
- Battles, *Homer's*, 122, 312, 318, 319
- Bay, of *Naples*, 260 : of *Cadix*, 275 : *that over-*
against Lesbos, 298 : *Lucrine*, 269 : *Strymonic*,
 304
- BAYLE, *Monfr.* 216
- Beards, *why cherished by Poets*, 160 n (f)
- Beauty, a *Coy one*, her *Behaviour*, 161, *ibid.* n :
Captive-Beauties, 341
- Being, *eternal*, 151 n : *Seeds of it*, 155 : *oldest Prin-*
ciple of it, 91 n (b) 172
- Belief, *Salvo's* for it, 76, 77 : *hard to obtain*, 300
- BELLONA, her *mad Priestess*, 160 n (f)
- BEMBO, *Pietro*, the *Cardinal*, 31, 33
- Bendidian *Mysteries*, 203
- Bigotry, *where learned*, 147
- Births, *miraculous*, 40 n (f) 76, 77, 323
- BOCHART, *learned*, 145 n : *laborious*, 234, 249 n,
 256 n, 261 n, 266 n, 276 n (f)
- BOEOTIA, *possessed by Thracians*, 305
- BOILEAU, *Despreaux*, has *immortalized Chapelain*,
 33 : *His Art of Poetry*, 47 n : *complains of the*
Dutch Names, 302
- BOISROBERT, *Monfr. de Richelieu's Favourite*, 61 n
- BOIΩTIA, or *Catalogue of Ships*, 296
- BONTIUS, *Jacobus*, *de Medicinâ Indorum*, 141 n (1)
- BOREAS, *runs off with a Nymph*, 222, 223
- BOSPHORUS, 235 : *Clashing Rocks in the Mouth of*
it, 247 : *the Phenician Ships froze up in it*, 272
- BOSSU, *le Pere*, 76

I N D E X.

| | |
|--|----------|
| Bounds of Troy, | 297 |
| BOUTOO, Latona's Oracle, | 19, 204 |
| Bowl, Silver, a Present to Menelaus, | 280 |
| BRANCHUS settles an Oracle, | 205 |
| Brass, a Wall of it, | 254 |
| Bravery, different Kinds of it, | 315 |
| BREA, Tierra de, (<i>the Land of Rosin or Caulk</i>) | 234 |
| BRIAREUS, his two Names, | 178, 179 |
| BRISEIS, Achilles's Mistress, her Country, 298 n: | |
| <i>parts with him unwillingly,</i> | 341 |
| BRITAIN, happy and free, 62 : plunged in Misery, | |
| <i>when, 65, 66 : Visited by the Phenicians,</i> | 235 |
| British Poetry, honoured, 35 : British Manners, fa- | |
| <i>vourable to the Ladies,</i> | 341 |
| Building, invented or improved, | 228 |

C.

| | |
|--|---------------------------|
| C ABIRI, Phenician Deities, | 201 n, 233 |
| CADIX, by whom built, 231 n (i) : Bay of, | |
| 275 : <i>the ancient Elysium,</i> | 276 |
| CADMUS, | 39, 45 n (p) 85, 197, 233 |
| CAIRO, in Egypt, | 140 |
| CALLICOLONE, | 296 |
| CAMIRUS, in Rhodes, the Country of Pisander, 8 n | |
| (n) : <i>a Telchin Settlement,</i> | 200 |
| Campus Martius, | 285 |
| CANNIBALS, | 41 n, 263, 265 |
| Capacity, human, narrow, | 33, 60, 116 |
| CAPREÆ, the Abode of the Sirens, | 260 |
| Captive-Beauties, move Compassion, | 341 |
| Capuchin, | |

I N D E X.

- Capuchin, *Spirit of*, 126
- CARIA, 208 : Carians, *Pirates*, 19 : *possessed the Grecian Islands*, 44, 45 n
- CARTAGENA, *by whom built*, 231 n
- CARTEIA, *ibid.* n
- DES CARTES, *Mons. his Principles applied to Astrology*, 76 n (d)
- CARTHAGE, *the Rival of Rome*, 231 n
- CASSANDRA, *a Prophetess*, 161 : *Lycophron's Cassandra, why obscure*, 158
- CASTOR and Pollux, *Helen's Brothers*, 317
- Catalogue of the Greeks, 296 : *of the Trojans*, 331 n (p)
- CATO, Marcus, *his Master*, 9 n (p)
- CAUCONES, Thracians, *settle in Troy*, 306 : *driven from the Shore*, 308
- Causes, *uniform*, 77 : *natural*, *ibid.* *Causes of Wonder*, 128, 287, 288
- Cave-Adventure, *Dido's*, 217, 338, 339
- Caves, *raise Wonder*, 125, 126 : *consecrated to the Sun*, 284
- CEA, *King of*, 234
- CEBES the Theban, *his Table or Picture*, 260 n
- CENCHRIUS, *the River*, 206
- CENTAURS, *their Wars*, 79, 96
- Ceremonies, *holy*, 163 : *Grecian, by whom formed*, 179
- CERES, *her Mysteries taught by Women*, 85 n (d) *Sung by Eumolpus*, 92 : *her Birth*, 156 : *where*, 196 : *her Wrath sung by Orpheus*, 175 : *a Stable Deity*, 215
- Certainty, *brought into the Sciences, how*, 333
- CERVANTES, Miguel de, 30 n

I N D E X.

- CHALDEANS, *Priests, jealous of their Knowledge,*
201 n : *Exempted from Taxes,* 231
- CHAM of Tartary, *Embassy from him,* 241 : *his*
Sentiment of Religion, *ibid.*
- Chance, *what,* 162
- Chaos, *sung by Linus,* 87 : *The primigenial State*
of Nature, ibid. by Orpheus, 90 : *co-existent with*
Time, *ibid. n*
- CHAPELAIN's *Pucelle,* 33
- Character (*to write in*) *unknown,* 85, 87 : *Pelas-*
gic, ibid. and 39 : *Secret and Holy,* 200
- Character, *how formed,* 12 : *Moral,* 14 : *cannot be*
dissembled, 33, 34 : *Utopian,* 70 : *Blended,* 214 :
High Strokes of it, 312 : *Roman,* 339 : *Grecian,*
340, 341
- Characters, *natural,* 54, 55 : *National, how destroyed,*
61 : *Prime of Mankind,* 312 : *Imaginary,* 313 :
Free, 314 : *False and Glaring,* 315 : *Contrast of*
Characters, 314 : *Female Characters,* 340 : *In the*
Eneïd, ibid. In the Iliad and Odyssey, 341 : *In*
the ancient Plays, 340 : *Tame and Virtuous,* *ibid.*
- CHARON, *Model of his Boat,* 137 : *Etymology of his*
Name, *ibid. n*
- CHARYBDIS, 247, 249 : *Meaning of the Word,*
ibid. n (°)
- Chastisement, *applied to the Mind,* 220
- CHERSONESUS, 203
- CHIMÆRA, *a Monster,* 223
- CHINA, 41 n : *Chinese Language, wholly mono-*
syllabical, *ibid.*
- CHIOS, *pretends to Homer's Birth,* 2 n (°) : *was*
the Place of his Abode, 110, *ibid. n 112 : a well-*
chosen Retreat, *ibid.*
- CHIRON, *Tutor to Achilles,* 144
- Chivalry, *forgot after Death,* 316
- CHOR-

I N D E X.

- CHOR-OB DAN *explained*, 249 n (°)
 Christian *Expedition to China*, 41 n
 Chronicle, *sacred*, 280
 Chronology, *Sir Isaac Newton's*, 197 n, 333 n
 CHRYSEIS, *Agamemnon's Mistress*, 298 n, 338
 CHRYSIPPUS, 325 n (m)
 CICERO, *his Account of the first State of Mankind*,
 42 n : *of the Acquittal of Clodius*, 65 n : *fell in*
 defence of Liberty, 66 n (°)
 CID, *censured*, 61 n
 CILICIA, 298
 CILLA, *an Oracle of Apollo*, 205
 CIMMERIANS, 245 : *invade the lesser Asia*, 247 :
 where placed by Ephorus, 270 : *Origin of the*
 Fable concerning them, 245, 271, 272
 CIMMIR, 246 n
 CIRCE, II : *A Sorceress*, 247 : *Description of her*
 Abode, *ibid.* *her Account of the Planētæ*, 252 :
 her Character and Powers, 261 : *a Siren*, 262 :
 Her Name, whence, *ibid.* n : *bewitches with a shew*
 of Pleasure, 263
 CIRCEAN *Promontory*, 249, 250
 Cities, *independent*, 22 : *rich and leud*, 123 :
 Grecian, 117
 Civil War. *See War.*
 CLARIAN *Oracle founded*, 205
 CLEMENS *Alexandrinus*, 175 n
 CLEOMENES, *King of Sparta*, 238 n
 Climate, *the best*, 5, *ibid.* n (h) 112, 181 : *Climates*,
 their Division, 6 : *their Effects*, *ibid.* n 45
 CLODIUS, *how acquitted*, 65 n
 CLYTEMNESTRA, *her Guardian*, 80 : *how de-*
 bauched, *ibid.* *her Rival*, 298 n

I N D E X.

- CNOSSUS *founds the Delphic Oracle*, 188 : *By whom founded itself*, 194
 COCYTUS, *the infernal River, its Gates*, 137 : *Its Name whence*, 269
 COLCHOS, 245, 271
 Colony, *led out*, 23 : *Colonies, when most frequent*, 22 n. 303 : *Eolian and Ionick*, 298, 307 : *Phenician*, 230, 231, 232 : *Pelasgick*, 306 : *British*, 307
 COLOPHON *zealous for Homer*, 4 : *Apollo's Oracle near it*, 205
 Combats, *single*. See Duels.
 Comedy, *whence named*, 39 : *New Comedy*, 68 : *its Rise*, 69 : *Masters in it*, 75 : *Old Comedy*, 69 : *its Strength and Limits*, *ibid.* *Masters in it*, 70, 75 : *originally in Homer*, 321
 Commentary on Homer, 284
 Commonalty, 150, 219. See Vulgar.
 Commonwealth, *Semblance of it*, 86. See State, Republick.
 Conceptions, *supernatural*, 76, 77, 323
 Conduct, *Measures of it*, 154, 313
 Conjecture, *its Virtue*, 71, 72, 73, 74, 344, 345
 Constancy, *a Roman Character*, 339
 Contrast of Characters, 314
 Conversation, 30, 123
 CORNEILLE *Mons. his Letter about the Cid*, 61 n
 Corruption, *the Cause of Slavery*, 64, 65
 CORYBANTES, *who*, 201, 202
 Countries, *rich and effeminate*, 5, 26 : *known to the Ancients*, 94
 Courage, *princely*, 315 : *unbounded*, 338
 Court, *absolute*, 61 : *Courts in Spain for Books*, 63 n : *Splendour of a Court*, 336
 Courtier

I N D E X.

- Courtier and Scholar, joined, 4 : Spirit of a Courtier,*
336, 337
- Court, Historian, 76. See Velleius.*
- CRANTOR, *the Moralist,* 325 n (^m)
- CRASSUS, Marc. *saves Clodius,* 65 n (^d)
- CRATES MALLOTES *uses Homer's Philosophy,* 322
- CRATINUS, *a Master of the old Comedy,* 75
- Creation, *Poem of it, 87 : Steps of it in another,*
90 : *History of it in a third, 92 : Foundation of*
the ancient Religion, a fourth, 96 : a fifth History
of it, 97 : a sixth, ibid. How composed, 99, 102,
155, 156 : *a seventh, 169 : an eighth, 180 :*
a ninth, 181 : a tenth, 219. See Gods, Theo-
gony, Mythology.
- Creed, Grecian, 137 : Egyptian, 169, 172, 173
- CREOPHILUS, *Homer's Friend, 127 : his Master,*
182 : *Meaning of his Name,* 127 n (^k)
- CRETANS, *send forth a prophetick Colony, 188 :*
sing Pæans, 189 : a wise, knowing People, 192 :
Skilled in naval Affairs, 193 : settle the Delphick
Oracle, 196 : people the Ionick Coast, 207 : the
oldest Philosophers, 211 n
- CRETE, *lies open to the Sea, 45 n (°) : Its Di-*
stance from Egypt, 143 : Its ancient barbarous
State, 193 : Civilized by Minos, 194, 195 : the
Birth-place of the Gods, 196 : Inhabited by Cu-
retes and Telchines, 197, 198, 199 : among the
Islands first peopled, 203 : propagates Oracular
Prophecy, 204, 205 : gives Laws to Lacedæmon,
210 : *sets Bounds to Musick,* 211
- Criticism, *weak in Poetry, 121 : Father of it, 91,*
319
- CTESIAS, *the Historian,* 8 n (^m) 335
- CTESIUS, *Prince of Syros, 279 n : his Mistress de-*
scribed, *ibid.*
Culture,

INDEX.

- Culture, its Necessity*, 5 : *Its Power*, 10, 11, 12, 55, 121, 147 : *Rough*, 43. See Education.
- CUMBERLAND de Legibus Naturæ, 333 n
- CUMÆ, 8 n
- CUMEAN Coast, 258 n (')
- CURETES, *Priests of Jupiter*, 196 : *Easterns*, 197, 202 : *Enthusiastick*, 201 : *Guardians of young Deities*, 208
- CURIO, *his Bribe from Cæsar*, 65, n : *his Debt*, ibid.
- Customs propagated, 136, 204, 210. See Religion, Manners.
- CYANEAN Islands, floating, 250
- Cybele, 102 n
- CYCLADES, *happy Isles*, 5 : *Prodaotive of Learning*, 8 : *by whom peopled*, 45 n : *How named*, 234 : *In whose Dominion*, 20, 316 : *in what sense under the Tropicks*, 284
- CYCLOPS, *asleep*, 176 : *Idea of him whence borrowed*, 272
- CYNÆTHUS, *a Rhapsodist*, 319
- Cynick, *ancient*, 126
- CYNOCERPHALUS, *or Ape, sacred*, 173
- CYNOCERPHALE, *an Herb, its Virtues*, 323
- ΚΥΠΡΙΑ ΕΠΗ, 83
- CYPRUS, 45 : *a Market for Slaves*, 143 : *early civilized*, 203 : *Why*, ibid.
- CYRUS, *suckled by what*, 76 n
- CYZICUS, 181 : *Its Territory*, 297

D.

- DAMSELS, *distressed, Stories of them*, 296
- DANAUS, *a Fugitive from Egypt*, 45 n : *planted Greece*, 85 : *changed the Name of the Pelasgi*, 306 n : *Father of fifty Daughters*, ibid.
- Dancing

I N D E X.

- Dancing *described by Homer*, 325 n
- DANTE, *dazzles the Eyes of a Reader*, 32 : *when he wrote*, 66
- DANUBE, *the River*, 146 n
- Dardan Chiefs, 309
- DARDANUS, *his Tomb*, 293
- DARDANUS, *a Trœzenian Musician*, 95 n (c)
- DARES *the Phrygian*, *wrote an Iliad*, 96 n (f)
- DARIUS, 238, 328
- Darkness or Gloom, *its Temple*, 137 : *perpetual Darkness, where*, 246
- Daughters of Danaus, *teach the Mysteries of Ceres*, 85 n (a)
- DAULIS, *the Habitation of Tereus*, 304
- DAVENANT, Sir William, 153 n
- Days, *where short*, 245 : *Days of the Year, where marked*, 107 n : *Observation of Days*, *ibid.*
- Dead, *their Habitation*, 270 : *their Oracle*, 271, 272, 273 : *how raised*, 324 : *Dialogues of the Dead*, 167
- DECIUS Mus, 302
- Deification of Homer, 2, 149, 322, 323
Δείνα Πελαῶνα, 246
- Deities, *Stable*, 215. See Gods, Heaven, Mythology.
- DELOS *visited by Olen*, 93 : *by Homer*, *ibid.* & 110 : *frequently*, 111, 112 : *yearly*, 286 : *The Birth-place of Apollo and Diana*, 206, 207, 208, 209
- DELPHI, *Prophetess of*, 163, 183 : *not far from Thebes*, 184 : *Temple of*, *ibid.* *early honoured*, 185 : *rich*, 186 : *its Situation*, *ibid.* *by whom founded*, 187, 204 : *known to Homer*, *ibid.* *visited by him*, 189, 190, 202 : *in high Repute*, 188 :

I N D E X.

| | |
|---|---------------------|
| 188 : <i>why</i> , 189 : <i>the Mother of the Grecian Oracles</i> , | 204 |
| Deluge, Deucalion's, | 79 |
| DEMARATUS, <i>his Father</i> , | 76 n ^(s) |
| Democracy of Athens, | 68 |
| DEMOCRITUS, 86 : <i>travelled over the East</i> , <i>ibid.</i>
n ^(k) : <i>supposed to be mad</i> , 159 : <i>his opinion of Homer</i> , 168 : <i>taught Epicurus the Doctrine of Atoms</i> , 282 : <i>where he learned it himself</i> , <i>ibid.</i> | |
| DEMODOCUS, 114 : <i>his Poem</i> , | 318, 319 |
| Δῆμον Ἀθλων, | 68 n |
| DEMOSTHENES, | 66 n ^(e) |
| Dependence, <i>how drawn by Priests</i> , | 190 |
| Depths of Astronomy in Homer, | 322 |
| DERHAM, <i>his Astro-Theology</i> , | 333 n |
| Description in Poetry, 24, 120 : <i>excessive</i> , 153 : <i>pompous</i> , 217 : <i>superfluous</i> , 293 : <i>true</i> , 295 : <i>its Effects</i> , 296 : <i>unnatural</i> , <i>ibid.</i> <i>beautiful</i> | 317 |
| Destiny, <i>peaceful</i> , 224 : <i>Poetick</i> , | 311 |
| DEUCALION, | 79 |
| Devils, <i>modern</i> , | 32 |
| Dialect of a Country, 37 : Dialects of Greece, 292 : Ionick, | 301 |
| Dialogues of the Dead, 167 : of the Iliad, 122, 318, | 320 |
| DIANA, 110, 204 : <i>her Birth, where</i> , 205, 209 : <i>unfriendly to the Ladies</i> , 215 : <i>her Altar</i> , | 264 |
| DIDO, | 217, 340 |
| DIDYMÆ, <i>an Oracle of Apollo</i> , | 205 |
| Diffidence, <i>its Remedy</i> , | 104 |
| Dignities, <i>where bantered</i> , | 69 |
| DIODORUS Siculus, <i>his account of the first Men</i> ,
38 n : <i>of the Orphick Rites</i> , 50 n : <i>of Orpheus's Poem</i> , | |

INDEX.

- Poem*, 91 : *of Melampus*, 93 : *of the Laws of Egypt*, 106, 147 n^(a) : *his Moderation in Religion*, 160 n^(t) : *his Character*, 180, 201
- DIOMEDES, 28, 48, 315 : *settles in Apulia*, 273 : *his nocturnal Expedition*, 317 n
- DION Chrysostome, 126, 182, 322 n^(f)
- DIONYSIUS *the Halicarnassian*, 30, 306, n⁽ⁱ⁾ 322 n
- DIPHILUS, *a Master in the New Comedy*, 75
- Discipline, *its Influence on Poetry*, 26, 27, 28, 55, 63, 115, 116, 123, 124 : *Severe in Egypt*, 147, 243, 244
- Disguise, *Love of it*, 25, 26, 338
- Disquisition, *irreverent in Religion*, 160 : *peevish in Poetry*, 329
- Divination, *taught by Orpheus*, 91 : *by Musæus*, 92 : *exercised by Melampus*, 93 : *by the Poets*, 131, 132 : *by Manto*, 183 : *furious*, 158, 160, 162, 163 : *the Height of Policy*, 187 : *gainful*, 204 : *powerful*, 221 : *natural*, 257 n. See *Prophecy*.
- Divinities, *Grecian, what*, 87, 88, 93, 98, 148, 155, 156 : *whence*, 99, 100, 101, 196, 197, 198, 199, 200 : *ranged*, 215 : *stable*, *ibid.*
- Divinity, *favourite one of Homer*, 113 : *Proof of Divinity*, 323
- DODONA, *Priestesses of*, 163
- DOLOPES, 295
- Dominion, *Plan of it, where*, 337
- Drama, 69 : *Drama of Life*, 345
- Dreams, *pleasant, how procured*, 140 : *Golden Dream*, 227 : *Waking one*, 296
- Drugs, *Egyptian*, 140, 141, 144 n^(f) 200
- Druids, 169
- DRYDEN,

INDEX.

DRYDEN, 24
 Duels, *the Battles of the Ancients such*, 320 : *that be-
 tween Menelaus and Paris*, 328 : *between Ajax
 and Hector*, ibid.
 Duke, *his Patent*, 27
 Dungeons, *where described*, 296
 Dwarfs, *Stories of*, 296

E.

EARTH, *the Parent of Men*, 43 n : *sacrifi-
 ced to*, 88 n (r) : *the first of the Gods*, 102 n :
where most fruitful, 144 n (i)
 East, *travelled over*, 86, 283
 Easterns, *taciturn and solitary*, 43, 44 : *metaphorical*,
 ibid. *their Word for Opium*, 141 n (i) : *their
 Policy, sacred and civil*, 231 : *their Women, harshly
 used*, 341
 Ecbatana, 237
 Ecstasick Race, 160, 162 : *Spirit*, 163, 164. See
 Prophecy, Rapture.
 Education, *Power of it*, 10, 11, 12, 29, 33, 42, 43, 54,
 55, 147, 148, 151
 EGEAN Sea, 5, 235, 286, 297
 EGYPT, *broken into small Governments*, 19 : *the
 Parent of Wisdom*, 50, 84, 85, 86, 146, 147, 169,
 170, 173, 179, 197. (See Mythology, Allegory)
its ancient Name, 141 n
 EGYPT, *lower, how formed*, 145 n : *strictly policed*,
 146, 147, 244, 245 : *overflowed annually*, 171 :
why called the bitter Egypt, 143 : *well watered*, 243
 Egyptian Language *resolves into Monosyllables*, 41 n :
brought into Greece, 19, 44, 85, 197, 198
 Egyptian Records, 86, 106, 135 : *Poetry*, 106,
 169, 211, 212 : *Musick*, ibid. *Laws*, 146,
 243, 244 : *Physick*, 140 : *Worship*, 169 : *rea-
 sonable*

I N D E X.

- sonable and pure*, 173 n : *Refugees*, 233 : *Colonies*, 45 n, 85, 197, 198, 199, 200
- EGYPTIANS, *instruct the Greeks*, 44, 45 : *invent Mathematicks*, 66 n : *thoughtful*, 139 : *perverse and obstinate*, 147 n : *Enigmatical*, 260 : *terrible Masters*, 244 : *fond of Slaves*, 143, 244 : *a Nation of Priests*, 201
- Eloquence, *how produced*, 36, 37 : *tames Mankind*, *ibid.* n : *governs free States*, 45 : *follows our Fortunes*, 46 : *civilized the barbarous Greeks*, 305
- ELYSIAN Fields, *whence in Homer*, 137, 274, 275, 276
- Emulation, *strong among Poets*, 76 n (s) 77
- Enchanted Island, 24
- Ends of the Earth, *where*, 236, 274
- ENEAS, *too much a Poet*, 48 : *unfortunate in his tutelar Numen*, 217 : *describes to his Servants*, 294 n : *apt to weep*, 338 : *his Character*, *ibid.*
- Eneïd, *for whom designed*, 339, 340 : *Female Characters in it*, 340 : *obscure*, *ibid.*
- ENNIUS *copied by Virgil*, 57
- Enthusiasm, *Poetick, its Origin*, 88 : *checked by Law*, 106, 211, 212 : *by Poverty*, 115, 116 : *raised*, 120 : *improved*, 123 : *inspired*, 130, 131, 132, 149 : *indulged*, 133 : *incapable of Definition*, 157 : *next thing to Madness*, 158, 159, 160 : *Why*, 162, 163, 164, 212, 327. See *Mythology*.
- Environs, *of Troy*, 293
- Envy, *where it prevails*, 76 n (s), 77, 84, 106 : *Homer accused of it*, 332
- Eolian Islands, 254
- Eolian Colony, 10 : *occupies the Trojan Territory*, 298 : *not the first from Greece*, 303 : *expels the Pelasgi*, 307
- EOLUS,

INDEX.

- EOLUS**, 254 : *why Lord of the Winds*, 256 : *his Name Phenician*, ibid. n
ΗΠΕΙΡΟΣ, 238
EPHESUS, 206
EPHORUS, 196, 207 n (v), 270
Epic-Poetry, *its Strength*, 26 : *Subjects fit for it*, 27, 28 : *Passions and Manners*, 58, 59 : *Language fit for it*, 59, 60 : *what it is*, 63 : *Its Genius*, 68 : *made harsh by proper Names*, 310. *See Poetry.*
Epic-Poets, *first*, 8 : *the famous Five*, 8 n : *at all Courts*, 80 : *conceal their Names*, 83. *See Bard, Poet.*
EPICURUS, *not the Inventaer of the Doctrine of Atoms*, 282 : *taught by Democritus*, ibid.
EPIMENIDES, *pious*, 108 : *prophetical*, 158 n (q)
EPIRUS, *barbarous*, 265 : *its King*, ECHETUS, ibid. 266 n
Epitaphs, *found in Homer*, 321
Equilibrium, *of Things*, 102
Equipage, *Royal, where seen*, 336
Escapes, *and Rescues*, *inflame the Passions*, 27 : *accidental*, 340
ESCHYLUS, *a Master in Tragedy*, 75 : *his Account of the first Men*, 43 n : *of the Pelasgi*, 44 n
ESCULAPIUS, *his Temple burnt by Hippocrates*, 182, 183
ESEBUS, *the River*, 297, 298, ibid. n
Essay upon Homer, 336
Establishment, *religious, imprudently attacked*, 78 : *wisely made*, 187, 192 : *Eastern, severe for Women*, 341
Eternity of a Government, 337
ETHIOPIA, 172, 236 : *Ethiopians*, 144, 238
Ἐπὶ φερύοντα, 343
ETNA,

INDEX.

- ETNA, 251 n, 252, 256, 258, *ibid.* n (r) (f) 16 n
- ETOLIANS, *Pirates*, 303
- EUBOEAE, *peopled by Thracians*, 17, 18
- EUMÆUS, *Ulysses's Servant*, 305
- EUMOLPUS, *a religious Poet*, 92 : *wrought Wonders*, 108 : *conquered Attica*, 145 n
- EUPHRATES, 74
- EUPOLIS, *a Master in Old Comedy*, 74
- EURIPIDES, *his Character*, 30 : *perfects Tragedy*, 306 n
- 75 : *his Account of Danaus*, 306
- EUROPE, *civilized*, 202, 233 : *its Boundary to the West*, 237 : *sent no Allies to Priam*, 306
- EUROPEAN FAMILIES, 307 : *Manners, favourable to Women*, 341
- EURYBATES, *the Herald or Esquire*, 330
- EURYDICE, *her Story*, 225
- EURYSTHEUS, *King of Mycenæ*, 20
- EUSTATHIUS, *his account of a Bard*, 82 n : *of Homer*, 123 : *of his Gods*, 148 : *of his Fables*, 214
- EUTHYMENES, *his account of the Overflowing of the Nile*, 172 n
- EUXINE Sea, 207, 235, 245, 246, 264, 272, 297
- ST. EVREMONT, *Mons. de*, 282 n
- EXAMPLE, *powerful*, 10, 11, 12 : *where equal to command*, 61
- EXCLAMATIONS, *where natural*, 157
- EXCURSIONS, *to plunder*, 16, 17, 18, 317, 318
- EXPEDITION, *Grecian*, 318. See Greece, War, Troy.

INDEX.

F.

- F**ABLE, attempted, 32 : the Language of the
Passions, 39 : necessary in Poetry, 151, 152,
 153, 154 : why, 152 n, 155 : obscure, 158, *ibid.*
 n (p) : Homer's *Fables*, 215 : their Influence on
Life, 218, 219, 220, 221 : take Time to ripen, 327
- Face of Nature, 25, 37 : Face of Misery, *inexpres-*
sible, 319
- Facts, known, *quash* Enthusiasm, 327 : not minutely
 kept to, 329
- Faculty, mythological, 157, 168 : Feigning Faculty,
recoils upon itself, 315, 316
- Fairy Favours, must not be inquired into, 160, 161
- False Writing in Poetry, 47, 68 : False Characters,
 315, 316
- Family-Stories, 296
- Fanaticism, incident to whom, 41
- Fancy, raised, 120, 123, 149 : gives high Pleasure,
 154, 155, 156 : commanded by Musick, 220 :
smothers Reason, 288 : raw Fancies, 296 : filled
 with Images, 313 : Fancy enchanted by Homer, 345
- Fantom, courted, 160 : Divine Fantoms, 218
- FARO of Messina, 246, 250
- Fate, its Power, 76 n (') : Fates of Nations and
 Men, 162, 339
- Father, primitive, 51 : Fathers, ancient, 175, 176,
 177 : modern, 62, 63 : fleshly, 310
- Favours of the Muse, 164 : Favours in Love, 222
- Feasts, assist Poetry, 80, 88, 110, 114, 119, 124,
ibid. n (s)
- Feats, marvellous, 109, 181, 333
- Feature, amazing Change of it, 158 n (°), 162 :
 every Feature betrays Characters, 316
- Feelings,

I N D E X.

- Feelings, *childish*, 43 : *human*, 46 : *quick and true*,
125 : *rapid*, 168
- FEMALE *a*, the *Inventress of Verse*, 88 : *sings the Trojan War*, 92, 135 : *improves Prophecy*, 183
- Female Characters in the *Eneid*, 340 : in the *Iliad and Odyssey*, 341, 342
- FENELON, his Character, 60
- Fiction, 151, 152, 153 : goes *astray*, 293, 294 : *discovers itself*, 300 : *impotent in Characters*, 29, 313 : *surest Ground of it*, 128, *ibid.* n (n), 344
- Fields of Troy, 293 : *not feigned by Homer*, 294, 295
- Fighting, *ancient Manner of it*, 320, 321 : *fitted for Description*, *ibid.*
- Fine Gentlemen of Antiquity, their Religion, 282
- Fire, Storms of it, 247, 251 : *subterraneous Fires*, 249, 258 : *influenced by the Air*, *ibid.*
- FLAMINIUS, Titus, 253
- Folly, *preferable to Wisdom, where*, 159, 160 : *how destroyed*, 260 n
- Food, *synonymous with Fighting*, 41 n (h)
- LA FORET, Moliere's Servant, 121 n (a)
- Forms of Law in Poetry, 57 : *Political Forms, how produced*, 339
- Fortune or Fate, *ibid.*
- Fortunes of Life, 12 : of a Nation, 13 : *connected with what*, 14, 44, 46, 54
- Frailties, *human, confessed*, 34 : *dissembled*, 338, 339
- Freedom of Thought, 334
- Friends, *sincere and constant*, 1 : *Homer's careless*, 127, 128

INDEX.

Friendship, *its Power*, 2 : *its Use in Learning*, 105,
 106 : *a softning Passion*, 318
 Fury, *prophetick, imitated*, 158 : *its Appearance af-*
fectcd, 160, 200 : *its Symptoms*, 162 : *its Effects*,
 ibid. 163, 164
 Future State, *believed by the Ancients*, 219, 220
 Futurity, 171

G.

GADES, *founded by Phenicians*, 231 n (i).
See Cadix.

GALEN, *his Treatise of the Causes of Manners*, 7 n (k)

Games, Pythian, 189

GANGES, *Mouth of*, 146 n

GAUL, *unknown*, 238

Genealogies, *divine*, 76, 77, 283 : *Trojan, short*,
 308. *See Theogony, Gods.*

General of the Greeks, 21 : *Species of Courage be-*
coming the Character, 315

Generation, *mystick, of Homer's Gods*, 287

GENII, or Demons, *their Generation inexplicable*,
 151 n : *infernal*, 220

Genius, *of Men sacrificed to by the Ancients*, 88 n (r) :
of Places, 102 n : *of a Language*, 49 : *Homer's*
Genius. See HOMER.

Genius *produced*, 4 : *when it excels*, ibid.

Genius of a People, 14 : *inventive, of the Pheni-*
cians, 228, 229

Geography, *Homer's*, 135 : *foreign Geography*, 235 :
Trojan, 293, to 298

Geometry, *applied to Nature*, 333

GERMANICUS, 205

GERMANY, *unknown to the Greeks*, 238

Ghost

I N D E X.

- Ghost of Ulysses, *pactions with* Homer, 332 : Ho-
 mer's Ghost called up by Appion, 323, 324 : Ghosts
 departed, 269 : tortured, 220
 Ghostly Appearance. See Priests, Spectres.
 Giants, *Fate of*, 79 : beget Mankind from Heaven,
 90 n (v) : Giants and Monsters, 240
 GIBRALTAR, *Streights of*, 236, 237
 Glass, *invented by the* Phenicians, 228
 GLAUCO, 127
 GLAUCUS, 48
 GNIDUS, 7 n (m)
 GODS, *their Works not to be pry'd into*, 3, 160,
 161 : *their Birth*, 79, 80, to 103 : *their Names*,
 whence, 85 n (f), 80, 100, 196, 197 : *what*
they are, 88, 102, 148 : *their Transactions*, 93 :
their oldest Votaries, 144 : *never doubted of*, 149,
 150, 287 : *Plato's Opinion of their Generation*,
 151 n : *invisible*, 219 : *speak to us by the Poets*,
 131, 132 : *govern all things*, 221 n (m) : *their*
Language, 178 : *where born*, 197 : *their Mini-*
sters, 131, 201 : *their Guardians*, 208 : *ranged*
by Homer, 215 : *by Virgil*, 217 : *Phenician Gods*,
 234 : *their Use in Life*, 218 : *Strolers*, 310. See
 Heaven, Mythology.
 Goddesses, *Gossips*, 119
 Golden Age, *for Learning*, 31 : *of the World*, 124 :
its Marvels sung, 155
 Golden Dream, 227
 Goodness, *the Source of Pleasure*, 24 : *its Influence*
upon Language, 55 : *upon Poetry*, 57
 GORGONS, *Train of*, 223
 GRACCHUS, *his Monitor*, 121
 Graces, *by whom first sung*, 88 : *to whom they re-*
tain, 93 n (p)

INDEX.

- GRANADA, *Civil Wars of*, 40 n^(f)
 GRAVINA, Vincenzo, 149 n
 GREECE, *Periods of its History*, 15 : *when*
peopled, *ibid.* *its Soil*, *ibid.* *its ancient Inhabi-*
tants, *ibid.* 187, 190, 198 : *Poor*, 14, 20 : *its*
first Expedition, 21 : *constantly in War*, *ibid.* 23,
 143 : *its Climate*, 45 : *peopled by Out-laws*, *ib. n.*,
 85, 198 : *in a proper Disposition for Poetry*, *when*,
 34, 46, 70 : *Periods in its Manners and Lan-*
guage, 45, 78 : *free*, 54, 55, 106, 243 : *its great*
Council, 189 : *State of it known by the Priests*, 191 :
minutely described by Homer, 236, 239 : *its*
Princes, 312, 313, 314, 315 : *its Character*, 312 :
first Cities in it, 19 : *Provinces*, 316 n^(z) (^a) : *Men*,
 316, 317 : *possessed by Barbarians*, 305
 Grecian Fables, *whence*, 212, 239 n : & Sect. VII.
throughout. Grecian Ladies beautiful, 239 : *courted*
without Language, 309 : *striking Figures*, 341 :
 Grecian Statue, 311
 Greek Language, *its Origin*, 44, 45 n, 85, 200 n,
 305, 306 : *History of it*, 45 : *how improved*, *ibid.*
 46 : *its Stages*, *ibid.* *why it survived the Latin*,
ibid. *the ancientest Greek*, 304 : *carried into the*
high Country above Troy, 309 : *a Mixture of it*
spoken in Troy, *ibid.*
 GREEKS, *barbarous*, 16, 199, 288 : *Pirates*, 16,
 17, 18 : *Masters in the Military Art*, 22 : *In-*
venters of other Arts, *ibid.* *superior to the Asia-*
ticks, 23, 26, 312 : *all upon the Sea*, 44 n^(o),
 193, 194 : *their Instructors*, 44, 45, 87, 98, 99 :
ignorant, 51, 82 : *their Laws*, 54, 55 : *governed*
by Nature, *ibid.* *bought and sold their Wives*,
 54 n^(h) : *tamed by the Muses*, 77, 78 : *rise of*
their Opinions, 84 : *School of their Sages*, 85,
 86, 233 : *their Musick*, 94, 95, 96 : *acute*, 190 :
wise

INDEX.

| | | | |
|--|-------|-------------------------------|---------------|
| <i>wise and brave,</i> | 215 : | <i>civilized by Thracians</i> | 305 : |
| <i>natural and open,</i> | | | 337, 338, 339 |
| Grief, <i>an Antidote against it,</i> | | | 140 |
| Ground, <i>poetical, enchanted,</i> | | | 159 |
| GRYNIUM, <i>an Oracle of Apollo,</i> | | | 205 |
| GUARINI, Battista, | | 26 n, 132 n | |
| GUELFE and Ghibelline Parties, | | | 66 |
| GUM-Coast, <i>visited by the Phenicians,</i> | | | 235 |
| Gur, <i>explained,</i> | | | 41 n |

H.

| | | | |
|--|---------------------------------------|----------------------------------|-------------------------------|
| H ABITS, <i>whence contracted,</i> | 11, 12 : | <i>their</i> | |
| <i>Power in Poetry,</i> | | | 123 |
| HALYS, <i>the River,</i> | | | 298 |
| Happiness, <i>how attained,</i> | | | 220 |
| Hardships, <i>the greatest, where,</i> | | | 245 |
| Harmony, <i>Men distinguished by it,</i> | 106 : | <i>Harmony</i> | |
| <i>of Life,</i> | 154 : | <i>of the World,</i> | 219, 220 : |
| <i>between</i> | | <i>the human Mind and Truth,</i> | 296, 300 |
| Haruspices, <i>powerful,</i> | | | 221 |
| Harvest-home, <i>the Origin of Satire,</i> | | | 88 |
| Heart, <i>a Lover's, described by Petrarcha,</i> | 251 n : | | |
| <i>human, its Sentiments where learned,</i> | 65 : | <i>ascertained,</i> | 125 : |
| <i>represented,</i> | | | 312, 313 |
| Heat, <i>God of,</i> | | | 215 |
| HEAVEN, 3, 90 n (y), 107 : | <i>its Will,</i> | 162 : | <i>Message from it,</i> |
| 163 : | <i>Description of it,</i> | 177 : | <i>Terrors from thence,</i> |
| 220 : | <i>a Fund of Genealogy,</i> | 76, | |
| ibid. n (z), 308 : | <i>disproved no Claims,</i> | 310 : | <i>Help from it expected,</i> |
| | | | 334 |
| Hebrew, 41 n (h). See Jews, | | | |
| HECATÆUS, 38 : | <i>distinguished by his Knowledge</i> | | |
| <i>and Capacity,</i> | | | 108, 109 |

INDEX.

- HECTOR**, 295, 297, 298 n : *opposed to Paris*, 314 :
compared to Agamemnon, 315 : *fights with Ajax*,
 328, 329 : *Speeches to him*, 342 : *by his Father*,
 ibid. 343 : *by Andromache*, ibid.
HECUBA, *a Mother's Character*, 342
HELEN *entertains Telemachus*, 137 : *mixes Opium*
with the Wine, 138 : *her Adventures*, 139 : *was*
in Egypt, ibid. *injured by Homer*, 182 : *might*
understand Paris, 309 : *her Birth miraculous*, 317 :
her Character at length, 341, 342
HELICON, 92, 151
HELIOPOLIS, 136
Heliotrope of Pherecydes, 285
Hell, *Virgil's, whence*, 277 : *Homer's*, ibid. *Passage to it*, 136 : *its Use*, 218 : *proves a Fable at last*, 285
HELLANICUS, 335
HELLESPONT *peopled*, 207 : *Coast of*, 297 : *early crossed by Europeans*, 303
HELOTES, *Slaves*, 211
HEPHÆSTION, 135
HERACLIDES, 20
HERCULES, 20 : *his Birth miraculous*, 76 n
Hermit, *philosophical one*, 334
HERODOTUS, 26 : *a Traveller*, 30 : *criticizes the*
Κύπρια Ἔθνη, 83 : *his Account of the Rites of*
Ceres, 85 n (d) : *of Olen the Lycian*, 93 n (°) :
of the Age of Homer, 98 : *of the Grecian Gods*,
 ibid. *has made a Mistake*, 101 : *writes the Story*
of Helen, 139 : *a Disciple of the Egyptian Priests*,
 200 : *judicious*, 210, 211 : *his Veracity compared*
with Homer's, 335
Heroes, *why sung*, 79 : *Theological Hero*, 92 : *Heroes assembled*, 312, 313 : *deified*, 314 : *not feigned*

INDEX.

- feigned Characters*, 301, to 315, 324, to 328, 331
 Heroic-Measure invented, 88
Heroic Poetry. See *Epic Poetry*.
Heroines, Grecian, 139, 340
Heroism, Stamp of it, 28, 29 : what it is, 58 :
 irreconcilable with *Politicks*, 60 : with *Quaintness*
 and *Witticism*, 56
HESIOD, his Country, 8 n (n), 44 : instructed
 from Egypt, 51 : his Poetry, 73 : his Opinion of
Poets, 77 n (i) : his Age, *ibid.* his Age and
Works, 97, 98, 99, 100 : borrows and invents,
 101, *ibid.* n (a) : a *Rhapsodist*, 127 : not learned
 by Books, 129 : lays claim to Inspiration, 131 :
 receives it from the *Muses*, 152 : his *Commenta-*
tors, 8 n (h) 205 : mentions the *Galactophagi*,
 242 n : Out-done, where he most excelled, by *Ho-*
mer, 325 n (i) : of great *Veracity*, 335
Hhashar, its double Meaning, 41 n
HIERA, a Burning-Island, 252, 255 : foretels the
Weather, 257 : communicates under the Sea with
Etna, 258
Hieroglyphicks, 85 : what they were, 169, to 173 :
 in what Sense learned by *Homer*, 179
HIPPOCRATES, his Account of the Difference be-
 tween Asia and Europe, 6 n : of the Egyptian
Ointments, 144 n : knew *Opium*, *ibid.* calumniated
 by *Posterity*, 182
Historian, 26 : wherein different from a Poet, 326
Historians, born in Asia, 7 n (i) : Greek *Histo-*
rians condemned by *Bochart*, 145 n : in what in-
 ferior to *Homer*, 335
Historick Characters, 312
History, Grecian, its Periods, 15 : Spirit of its
Authors, 30 : History, when unknown, 138, 186, 187
 HOMER,

INDEX.

HOMER, Prince of the Poets, 2 : Prophet of the
 GODS, 3, 132 : deified by Kings, 2 n (^a) (^b)
 by Posterity, 149, 321, 322 : his Birth, 5 : his
 Country, *ibid.* 182, 291, 296, 298 : his Mother,
 5 n (^c), 82 : his Father, 105 : his Language and
 Manners, 15, 16, 17, — throughout the Section,
 291, 302, 308, 309 : State of the World when
 he was born, 22, 149, 232, 263, 287, 298, 325 :
 not engaged in Affairs, 23, 115, 116, 127 : his
 FIRST Happiness, 34 : his SECOND, 46 : when
 he wrote, 65 : an Egyptian Adept, 50 : his THIRD
 Happiness, 51 : Religion of his Age, 52 : Laws,
 54 : Manners, 55 : exempted him from Vice,
ibid. his Education, 82 : chief Part of it, 127 :
 his Masters, 82, 180, 181, 182 : his Ri-
 vals, 92, 111 n (^e) : his Enemies, 92 n (^k) :
 a publick Singer, 93 : digested the Grecian Theo-
 logy, 100 : did not invent it, 101, 102, 103, 177,
 178, 277 : his FOURTH Happiness, 102, 103 :
 his FIFTH and greatest, 105 : lived strolling and
 indigent, *ibid.* 109, 110, 125, 126, 127 : in the
 House with his Master, 105 : succeeded him, *ibid.*
 turns ΑΟΙΔΟΣ or Bard, 106, 110 : blind, *ibid.*
 his usual Residence, 111, 112, 113, 212, 234 :
 begins his Travels, 116, 124, 128 : breathed
 nothing but Verse, 123 : his Fortitude, 125 : his
 Friends, 126 : has no active Character, 127 :
 Fund of his Learning, 128 : extols his Profession,
 129—throughout the Section : a Geographer and
 Historian, 135, 235, 331, *ibid.* n (^p) : goes to
 Egypt, 135 : a Plagiary, 73, 89, 135, 175, 184 :
 suspected to be an Egyptian, 135 : sailed
 with Mentès, 145 : his SIXTH Happiness, 146 :
 his Mythology perfected, 147 : little understood,
 148 : happy in it, 169, 170, 190, 212 : and in
 his

I N D E X.

his Wonders, 149, 287, 326 : *his own Belief*,
 150, 289 : *wisely fabulous*, 153 : *inquisitive*,
 147, 182, 238 : *instructed by Tradition*, 182,
 190, 212, 298, 299 : *fond of Honour*, 189 : *sails*
round the Peloponnesus, 213 : *visits Delphi*, ib.
 190 : *bears the Priests*, ibid. *Distribution of his*
Gods, 215 : *Use of his Mythology*, 218 : *its Influ-*
ence on Life, 219, 220, 221 : *hard to adjust and*
explain, 223, 224 : *his SEVENTH Happiness*, 232 :
converses with the Phenicians, 233 : *learns their*
Geography, 238 : *knows only the Coasts*, 239,
 240 : *tells nothing purely fictitious*, 242, 243, 259 :
instructs in two different Methods, 242 : *his Vera-*
city, ibid. *Witness for it*, 259 : *another*, 295 : *a*
third, 322 : *a fourth and fifth*, ibid. *a sixth*, 331 n^(p) :
where he places the Tropicks, 284 : *was in Syros*
himself, 286 : *went yearly to Delos*, ibid. *whence he*
had his Wonders, 287, 288 : *his EIGHTH Hap-*
piness, 291 : *destined to sing the War of Troy*, ibid.
singular among the Poets, 292 : *enjoyed the Advan-*
tages of a Native of two Countries, ibid. *happy in the*
Knowledge of Places, 293 : *of Persons*, 296, to 300 :
narrates like an Historian, 294 : *heard both Sides*
of the Story, 299 : *his Information, whence*, 299,
 300 : *his NINTH Happiness*, 301 : *his Language*
softened, ibid. 302, 309, 310 : *consecrated to Poetry*,
 302 : *might understand the Trojans and their Al-*
lies, 309 : *his Poetick Destiny*, 311 : *like the Vesta's*
of a Statue, ibid. *his LAST and chief Happiness*, as
to his Subject, 311, 312 : *had Kings for his Pupils*,
 321 : *never inconsistent*, 324 : *believed to under-*
stand every thing, ibid. *why*, 325, to 328 : *learned*
no Science abstractedly, 324 : *follows Nature*, ibid. *a*
Master in Morals, 325 n⁽¹⁾ : *like a Musician in*
Poetry, ibid. n^(m) : *surpassed all before and after him*,
 ibid.

INDEX.

- ibid.* calumniated by Suidas, 332 : his *Veracity* admired by Philostratus, 331 n (P) : by Strabo, 335 : Difference between him and Virgil, 336, 10 341 : taught to speak English, 336 : excels in *Female Characters*, 340 : is perpetually personating, 344 : has done justice to Nature, 345 : plays with our Passions, *ibid.* a Painter from Life, *ibid.* Author of the *Iliad* and *Odyfsey*, *ibid.*
- Homer's GENIUS**, naturally formed, 4 : where, 5 : comprehensive, 10 : cultivated by Practice, 123 : by an Egyptian Education, 135 : approached to Divinity, 168 : but a part of his Happiness, 345
- Homer's MODEL**, ancient Manners, 14, 15, 16 : unaffected and simple, 34 : warlike and ingenuous, 54, 55 : wide and unconfined, 118, 119 : real Characters, 312. See Character, Manners.
- Homer's SUBJECT**, a noble Field, 4 : compleated his Happiness, 390 : what it was, 391 : material part of it, 311, 312 : includes the prime Characters of Mankind, *ibid.* saved him from Absurdities, 313, 314 : directed him where to begin, 317 : full of History and Action, 318 : shows Passions, 317 : comprehends all Sciences, 323, 324, 325 : left him without a Rival, 336 : rich and luxuriant, 344 : its Effects, 345
- Homer's WORKS**, of human Composition, 4 : inspired by what, *ibid.* Manners in them, 17 : resemble Orpheus, and the Oracles, 72 : not written at first, 217, 218 : their Strain, 122 : not understood, 148, 167 : the Standard of Religion, 174 : false Measure in the first Line, 175 : a famous Doubt concerning them, 321 : contain all manner of Knowledge, *ibid.* why, 326 : a Ground of Physiognomy, 331 : beyond the Power of a Man, 322, 331 n (P) : stand at the Head of human Writings, 345
- HOMERIDÆ

INDEX.

- HOMERIDÆ, 3 n (c) : follow the Occupation of their
Founder, 108 : begin their Songs with a Prayer to
 Jupiter, ibid.
- Honesty, a Source of Pleasure, 24, 53, 57. See
 Virtue, Truth.
- Honour, defined by Guarini, 26 n (p) : Political Ho-
 nour, no poetical Subject, 27
- HORACE, a Courtier and a Scholar, 4 : his Prin-
 ciple about the forming of a Poet, *ibid.* his Account
 of the Trojan War, 28 : of Homer's Conduct,
 35 n (y) : of the first Mortals, 37 : of the Connexion
 between our Fortunes and Manners, 46 n (r) : of
 the oldest Greek Writers, 56 n (i) : witnessed the
 Fall of Rome, 66 n (e) : recounts the Transactions
 of the first Ages, 79 : his Opinion concerning the
 Origin of Satire, 88 : of the Succession of Poetry,
 101 n (r) : of Homer's Wonders, 128, 129 : per-
 sonates a poetick Rapture, 157 : laughs at his Bre-
 thren the Poets, 160 n (f) : translates the Epithet of
 Minos, 196 n (d) : joins Circe with the Sirens, 261 :
 praises Homer, 294, 317 n : makes him a Master
 in Morals, 325
- Horsemanship. See Chivalry.
- Horses, bought up, 27 : Life among them, 241 :
 Theſſalian Horses, 316
- Hours, soft, 42 : anxious, 318
- Humanity, its Wants and Feelings, 24 : Beginnings of
 it, 37 : Sentiments of it, when canvassed, 125 :
 its Biass, 166 : its State and Measure, 219 : in-
 terested and moved, 312 : its Frailties represented,
 338 : disguised, 339. See Mankind.
- Humidity, how painted by the Egyptians, 172
- Husbands, disposed to forgive, 342
- HYANTIANS, Thracians, 305
- HYBREAS,

INDEX.

| | |
|--|--------------------|
| HYBREAS , <i>the finest Speaker of his Age</i> , | 9 n ^(p) |
| Hymns , <i>ancient</i> , 72, 89, 93 : <i>Hymn to Jupiter by Pampho</i> , 88 : <i>copied by Homer</i> , 89 : <i>Hymn to Ceres by Musæus</i> , 91 : <i>the oldest in Greece</i> , 92 : <i>a pious Exercise</i> , 96 : <i>youthful Hymns sung by Hesiod and Homer</i> , 111 n ^(s) : <i>Hymn to Apollo by Tynnichus</i> , 132 : <i>by Socrates</i> , 154 : <i>to Isis, by herself</i> , 169 : <i>to Apollo by Homer</i> , 187 : <i>a second</i> , 188 : <i>Hymns ascribed to Orpheus</i> , 208, 209, 210 : <i>Hymns of Terpander</i> , 211 : <i>Cretan Hymns</i> , | 212 |
| HYPERBOREANS , | 237 |

I.

| | |
|--|----------------------|
| I ALYSSUS , <i>a Telchin-Settlement</i> , | 200 |
| <i>Iam; whence formed</i> , | 195 n ^(c) |
| JASON , | 245, 246 |
| IDA , <i>Mount</i> , 294 : <i>Brow of</i> , 296 : <i>the Boundary of Troy</i> , 297 : <i>runs North and South</i> , | ibid. |
| IDÆI Daëtyli , <i>Tutors of Jove</i> , 196 : <i>a knowing Tribe</i> , ibid. <i>Phrygians and Egyptians</i> , 197, 200 : <i>first in Lemnos</i> , | 233 |
| IDOMENEUS , <i>King of Crete</i> , | 314 |
| <i>Je ne sçais quoi</i> , | 157 |
| ΙΕΡΑ ΓΡΑΜΜΑΤΑ , | 85, 200 |
| ΙΕΡΟΙ ΛΟΓΟΙ , | 51 |
| JEW s, <i>invented no Arts</i> , 229 : <i>famed for divine Science</i> , 230 : <i>trading Jews of Antiquity, who</i> , | 278, 279 |
| Ignorance , <i>its Effects upon Language and Manners</i> , 42, 43 : <i>productive of Wonders</i> , 128 : <i>favours Poetry</i> , | 149, 287 |
| Iliad , <i>how to be effaced</i> , 27, 28 : <i>wild Story in it</i> , 150 : <i>its Subject</i> , 291 : <i>its chief Beauty</i> , 312 : <i>makes</i> | |

INDEX.

- makes us start as we read it, ibid. Dialogues in it,*
 48, 297, 317, 318, 319 : *Plan of it, 317 : by*
whom composed, 92, 96 n (^f), 135, 332
- Iliad and Odyssey, how many Actions in them, 319 :*
how produced, 345, 346
- Little Iliad, a Poem,* 319
- Illusion, florid, 227 : Men least obnoxious to it,*
 322
- ILLYRICUM, 304
- ILYSSUS, *a Rivulet near Athens,* 222
- Imagery, 147, 157, 172
- Imaginary Characters, in what Sense impossible, 313*
- Imagination, the chief Faculty of a Poet, 154 :*
Pleasures of it, 155 : weak in comparison of Truth,
 297 : *enriched by what, 313 : Play given it, 319.*
See Fancy.
- IMBRUS, 203, 233
- Immortality taught,* 179, 219, 283
- Impossibility, Hieroglyphick for it, 170 : in Poetry,*
what, 313
- INACHUS, *why a River-God,* 198
- Incidents, lucky ones, suspicious,* 232
- INDIANS, 198 : *Indian Feathers,* 65
- INDIES, 142 : *discovered and named,* 234
- Indigitamenta,* 209
- Ingredients, of Pleasure, 112 : uncommon Ingredients,*
 345
- Inland-Countries,* 238, 265
- Innocence, beautiful,* 24
- Inquisition, Dread of, its Effects upon Poetry, 61, 62*
- Inspiration, claimed, 3 : Title to it, 129, 130, 131,*
 132 : *not to be defined,* 157
- Integrity,

INDEX.

- Integrity, *original*, 339
 Intercourse *between Nations*, dangerous, 15 : rare,
 138, 187 : *between Gods and Men*, 107, 149,
 242
 Interval, *between Liberty and Slavery*, 63 : *between*
Sense and Madness, 158
 Inventers of *Arts*, 94 n (') ('); 98, 99, 199, 200,
 228
 Invention, *its Parent*, 24, 230 : *Homer's Invention*,
 336
 Inventory of *Arms in Homer*, 299
 Invocation of *the Muse*, 178 : *Invocations*, 208
 IONIA, 5 n (h), 112, 113
 IONIANS, *Pirates*, 19 : *rebel against the Persian*,
 108 : *incline to Pleasure*, 6 n, 301 : *occupy Troy*,
 298 : *expel the Pelasgi*, 308
 IONICK-*Life*, 126 : *Coast*, 204 : *Poet*, 220 : *Dia-*
lect, 301
 Joy, *impetuous*, 123, 124, 157, 158
 ISCHIA, *the Island*, 251
 ISIS, *her Songs*, 169 : *prescribed her own Form of*
Worship, *ibid. prophetick*, 227
 Islands, *how formed*, 145 : *floating Islands*, 247,
 249, 254 : *Eolian Island*, 253
 Islands, *of the Archipelago happy*, 5 : *productive of*
Learning, 7, 8 : *early peopled*, 44 : *possessed by*
Carians, 45 n : *by the Pelagi*, 307, 308 : *their*
Names, how imposed, 234 : *first civilized*, 265 :
send Colonies to Asia in their turn, 303, 306
 ISTRUS, *an ancient Historian*, 93 n (p)
 Italia liberata, TRISSINO's *Poem*, 32, 33
 ITALY, 31 : *where described*, 32 : *torn in pieces*,
 65 : *barbarous*, 181 : *superstitious*, 221 : *undis-*
covered,

INDEX.

- covered, 238 : full of Monsters, 246, 247, 248 :
of Cannibals, 263, 264, 265 : planted by the Pe-
lasgi, 306
- ITHACA, Course to it, sailing from Italy, 250 : Prince
of Ithaca, 330
- JUDÆA, 228
- Judges, bribed, 65 n (d)
- JUNO, suspended by Jupiter, 150 : her Birth, 156,
196 : a Telchin-Goddes, 200 : jealous, 206 :
why said to favour the Greeks, 215 : to warn
Achilles, 216
- JUPITER, Hymns to him by Pampho, 88 : copied
by Homer, 89 n (u) : quarrels with Juno, 150 :
inspires the Bards, 131 : manages Mortals, ibid.
rebels against Saturn, 156 : his Friend and Com-
panion, 195 : why nursed in Crete, 196, 202,
203 : gives Laws to the Cretans, 210 : what he
is, 214 : loves Eolus, 254 : his Affair with Alc-
mena, 275
- JUSTIN the Historian, 76 n
- JUSTIN Martyr, 51 n, 175
- JUVENAL, his Account of Astrology, 76 n (f) : of
the Condition of a Poet, 115 n, 124 n : his she-
Critick, 336

K.

- K** ΑΛΟΙ ΚΑΤΑΘΟΙ, 69
- Kerab, why it signifies a Battle, 41 n
- Kingdoms, their Fates, where learned, 190
- Kingly Science, 322
- ΚΙΘΑΡΩΔΟΙ, 189
- Knowledge, to be acquired in the Age of Homer,
82, 83, 102, 103, 129, 130, 169, to 212
- ΚΥΠΡΙΑ ΕΠΗ, 83

C c

L.

INDEX.

L.

LACEDEMONIANS, ignorant of Geography,
238, 239 : *their Laws whence borrowed,*
210

Ladies, apt to wonder, 42 : given as Bribes, 65
n (d) : susceptible of Rapture, 88 : curious in Jew-
els, 118 : love Medicines, 139 : invent Opiates,
140 : use Ointments, 144 n : a harsh Thing said
of them, 175, 176 : killed by Diana, 215 : courted
without Language, 309 : kept from Sight, 340 :
described by Homer, 341 : subject to Frights,
341 : ready to complain, *ibid.* appear little in the
Eneid, 340 : and frequently in the Iliad and
Odyssey, 341, 342, 343, 344

LAERTIUS, Diogenes, 87 : gives a Principle of
Musæus's Philosophy, 92 n (e) : his Account of
Syagrus or Sagaris, *ibid.* n (1)

Language, on what it depends, 36 : how improved,
37, 46, 51 : the Tamer of Mankind, 37 : its
Origin, 38 : Original Languages, 40 : their pri-
mitive Parts, *ibid.* monosyllabical, *ibid.* 41 n : full
of Metaphor, *ibid.* : defective, 42 : Language, how
tinctured, 43 : Maxim concerning it, 46 : ordi-
nary Language, metaphorical, 47 : polished Lan-
guage unfit for Poetry, 59 : impoverished, 60, 61 :
Language of the Gods, 178 : Northern, monosylla-
bical, 41 n : Western, carried over the Hellespont,
303 : Trojan, what, 308 : Homer's, smooth,
301, to 311 : adopted by succeeding Writers, 302 :
Language, feeble on some Occasions, 319 : Lan-
guage of the Passions, 343 : copied by Homer,

344

LAPITHÆ,

79, 96

LARISSA,

I N D E X.

- LARISSA,** 205
LATONA, *her Oracle in Egypt,* 197, 204 : *her Offspring,* 93, 110, 204, 205 : *her Locks,* 97
Laughter, *immoderate,* 69
Lavinia, *an obscure Character,* 340
Laws, *municipal,* 55 : *when of no Force,* 64 : *necessary,* 218 : *Grecian,* 54 n : *Roman,* 193 : *Athenian,* *ibid.* *Cretan,* *ibid.* 210 : *Egyptian,* 146, 147, 243, 244 : *Enemies to Poetry,* 106, 116, 211, 212, 314
Lawgivers, *Poets,* 85 : *their common Theme,* 87, 88, 97, 102, 103, 129
Lawyers, *acquire a peculiar Stile,* 123
Leaders of Sects, 85, 282, 333
Learning, *supplies not Friendship,* 1, 2 : *where produced,* 8 : *Age of Learning,* 31 : *connected with Liberty,* 61 : *its Succession and Periods,* 73, to 83 : *rare among the Ancients,* 82 : *in what Form at first,* 83, to 103, 108, 109, 128, 129, 185, 212, 280, 281, 282 : *where persecuted,* 61, 62 : *when,* 333
Lechom and Tereph, 41 n
LECTIAN *Promontory,* 297
Legends of Saints, 62 : *of Gods,* 150, 223
ΛΕΙΑ, *whence derived,* 41 n
LEIBNITZ, *Monf. his Theodicée,* 229 n, 333
LELEGES, *a wandering Tribe,* 298 n : *settle in Troy,* 308
LEMNOS, *the Receptacle of Mysteries,* 203 : *visited by Cadmus,* 203
LEO X, 31
LESBUS, *produced Historians and Poets,* 7 n, 8 n : *a Boundary of Priam's Dominion,* 297
LESTRYGONS, *Man-eaters,* 247, 266 n
LETHE, *River, its Brazen Gates,* 137

INDEX.

- Letters, *little known*, 82 : *Holy Letters*, 85 : *Pe-*
lasgick, 87, 94, 180 : *missive not in use*, 138 :
Phenician, 230
 ΛΗΤΩΝ, *TO, the Lycian Oracle*, 204
 LEVANT, 141
 Levity, 55, 56 : *necessary, where*, 340
 Liberty, *its Effects*, 7, 22, 23, 34, 35, 36, 37,
 46, 227 : *Love of it, when a Reality*, 53 : *con-*
nectcd with Learning, 60, 61 : *peculiar Species*,
of it, 64 : *abused*, 68 : *invaded and defended*,
 66 n, 113
 LIBETHRIS, *a Mountain in Thrace*, 178
 Life, *barbarous*, 15, 16 : *its Effects*, 19 : *Modern*,
truly painted, 33, 336 : *Solitary and Savage*, 40,
 41, 42 : *Common Life*, 56 : *Social*, 77 : *how in-*
troduced, *ibid.* 91, 305 : *thought not worth the*
keeping, 112 : *easiest Life*, 116 : *stroling Life*,
 123, 133 : *Ionick Life*, 126 : *Poetical*, 185 :
Arts of Life, 188 : *civilized Life*, 194 : *dull*,
 227 : *Tartar-Life*, 241 : *voluptuous, burtful*,
 218, 259 : *Good and Bad in Life*, 260 n : *the*
Good frequently overlooked, 311 : *Drama of Life*,
 345
 Life, *its Measures*, 159 : *Conduet of it*, 166 : *how*
made happy, 220
 Life *to come*, 137. See *Heaven, Immortality*.
 Light, *the best for a Wonder*, 287
 LINDIANS, *Telchines*, 200
 Line, *Meridian, drawn by the Phenicians*, 285
 LINUS, 73, 87, 88, 93, 95 n (')
 Liparean Islands, 250, *to* 259
 Little Iliad, *a Poem*, 319
 Liturgy, *Grecian*, 208 : *Egyptian*, 169
 LIVIA, 205
 LOLLIVS,

INDEX.

| | |
|--|-----------------------|
| LOLLIUS, <i>studying Eloquence,</i> | 325 n ^(m) |
| LONGINUS, <i>Dionysius,</i> | 39, 53 |
| Love and Wine, 112, 340 : <i>Love and Ambition,</i> | 318 |
| LUCILIUS, <i>preferred to all Poets,</i> | 30 |
| LUCINA, <i>her Fee as a Midwife,</i> | 119 |
| LUCRETIUS, | 14 n, 15 n, 19 n, 344 |
| LUCUMO, <i>barsh in Poetry,</i> | 302 |
| Lumps of Iron, <i>hung about Juno,</i> | 150 |
| LUTHER, <i>acceptable to the Cham of Tartary,</i> | 241 |
| Luxury, <i>disguises Nature, 25 : enslaves a Nation,</i> | |
| 63 : <i>destroys Integrity,</i> | 339 |
| LYCOPHRON, <i>his Cassandra, why obscure,</i> | 158 |
| LYCURGUS, <i>whence he had his Laws,</i> | 210 |
| LYCUS, <i>a Telchine, erects an Oracle,</i> | 204 |
| LYDIANS, <i>expelled Smyrna,</i> | 82 |
| Lymphatick, <i>Tribe of Priests,</i> | 227 |
| Lyre, <i>by whom invented, 96 : held by one of the</i> | |
| <i>Graces,</i> | 93 n ^(o) |
| LYSIAS, <i>his Discourse on Love,</i> | 222, 223 |

M.

| | |
|---|----------|
| M ACAR, <i>his happy Country,</i> | 297 |
| Macedonian Power, <i>its Influence upon</i> | |
| <i>Learning, 45, 66, 67 : Macedonian Language,</i> | 304 |
| MACHEREUS, <i>a bold Priest of Delphi,</i> | 205 |
| Machines, <i>Homer's, 46, 98, 102, 148, 215. See</i> | |
| <i>Gods, Mythology.</i> | |
| Madness, <i>obscure, 158 : real, 159 : affected, 160,</i> | |
| <i>ibid. n^(f) : revered, 161 : imminent, 327 : its</i> | |
| <i>Panegyrick by Plato,</i> | 163, 164 |

I N D E X.

- MAGI, *consulted by Pythagoras and Democritus,* 86 n^(k)
- Magistrate, *restrains from Vice,* 218
- Magistrature, *Forms of it,* 337
- Maids, *taken captives by Achilles and Patroclus,* 341 n
- Mankind, 90, 219 : *Bias of,* 50 : *Original Draught of,* 62 : *Plan of,* 128 : *Aspects of,* 132 : *Nature of,* 153, 166, 193, 194 : *transitory,* 48, 176 : *whence,* 37, 43 n : *sprung from Heaven,* 310 : *did not drop from an Oak,* *ibid.* *prime Characters assembled,* 312 : *Weak side of,* 323
- Manners, *Division of,* 11, 12 : *Progression of,* 13 : *on what they depend,* 14 : *natural,* 23 : *why so pleasant,* 24 : *modern,* 25 : *well painted,* 33, 336 : *Manners, how formed,* 68 : *how confounded,* 214 : *confined and uniform,* 60, 292 : *delicately connected,* 136 : *Manners, ancient, unaffected and simple,* 34 : *refuse a polished Language,* 59, 60, 66 : *form one for themselves,* 43, 46, 55 : *adjusted to Poetry,* 24, 34, 53, to 57 : *Manners, heroick,* 57, 58, 313, 314 : *Manners of the Times,* 11 : *affect a Language,* 49 : *what they follow,* 13, 52 : *their natural Progression,* *ibid.* *their Influence upon Poetry,* 73, to 82 : *Manners, human, their Cause, according to Galen,* 7 n^(k) : *cannot be counterfeited,* 33, 59, 314 : *their Source and Connexion,* 333 : *Publick Manners, their Power,* 73, 339 : *Western, carried over the Hellespont,* 303 : *British, with respect to Women,* 341
- Manners in Homer, *whence,* 116, 117, 132, 338, 341
- MARCELLINUS, Ammianus, 144 n
- MARCELLUS, *his Tutor,* 9 n
- MARS, *what he represents,* 215
- MARSYAS,

I N D E X.

- MARSYAS, 94 n (1), 95
- MARTIAL, *his Epigram upon a Beau*, 56 n
- Marvellous, *the Nerve of Poetry*, 26 : *modern Supplement of it*, 69
- Mathematicks, *invented*, 65 n : *applied to Nature*, 333
- Maxims in Poetry and Language, 29, 46, 47, 55, 64, 71, 88, 120, 149, 163
- MAYOR, Lord, *his Show*, 25
- Measure, *in Poetry*, whence, 39 : *in Musick*, 94, 95 : *in Life*, 159, 219 : *how examined*, 313 : *its Power and Effects*, 120
- Mechanicks, *where invented*, 228
- MEDES and Persians, 229 n (1), 230
- Median Empire, *unknown to Homer*, 237, 238
- MEDITERRANEAN Sea, *sailed by the Phenicians*, 235, 236, 237, 275 : *Coast of it laid out*, 242 : *Voyage round it*, 272, 286
- MELAMPUS, *his History*, 93, 100, 108, 174, 179
- MELEAGER, *his Death*, 317 n
- MELESANDER, *an Epic-Poet*, 96
- MEMPHIS, 135, 136, 209
- MEMPHITHE, 209
- Men, *resemble the Constitution of their Country*, 42 : *like the Leaves of Trees*, 48, 176 : *admire what they understand not*, 50 : *whence they take their Sentiments*, 54 : *when best known*, 63 : *like Indian Feathers*, 64 : *their Interest served*, 77 : *where they first appeared*, 230 n (1) : *their common Weakness*, 323 : *deified*, 314 : *described*, 315
- MENANDER, *his Character*, 30 : *Period of Manners when he wrote*, 68 : *invented and perfected New Comedy*, 75

I N D E X.

- MENELAUS, 21 : *his Epitbet*, 328 : *fight* with
Paris, *ibid.* *his Conduct* with respect to his Wife,
342
- Menon, *a Dialogue* of Plato's, 316 n^(a)
- MENTES, *a Friend* of Homer's, 145
- Merchants, *first instruct* the Greeks, 45 : *Pheni-*
cian Merchants, Sect. XI.
- MERCURY, *his Province*, and *Rival-Power*, 215
- Meridian-Line, *drawn* by the Phenicians, 285
- MESSINA, *Faro* of, 246, 247, 250
- Metaphor, *its Origin*, 38, to 43 : *settled* into an
Art, 84 : *employed* in *Learning*, 99, 102 : *Time*
for inventing it, 120, 157, 158 : *System* of it,
where, 169 : *defined*, 327
- Mettle, *when shown*, 64, 124
- MEXICO, *Conquest* of, 24
- Mi or Me, *Aqua*, 195 n^(c)
- MIDAS, *an Inventer* in *Musick*, 94 n^(r)
- MILTON, *the Period* when he wrote, 65, 66
- MIMNERMUS, *the Poet*, *his Epitbet* to Asia, 5 n^(h)
- Mind, *human*, *how formed*, 11, 12 : *narrow*, 33 :
broken by *Terror*, 62 : *capable* of a *Sett*, 115, 123 :
exhausted by *trifling*, 116, 117 : *its Powers stretched*,
333
- A Mind, *made* the *World*, 87, 88, 220 : *fit* for
Poetry, 116 n^(r), 168 : *great*, *its Chara-*
cteristick, 147, 159 : *agitated*, *its Manner*, 160 :
debauched by *Musick*, 226 : *how made happy*,
219 : *seldom seized*, 300 : *tainted* by *Envy*, 332 :
Levity of *Mind*, 340
- MINERVA, 148 : *why said* to *favour* the Greeks,
215 : *and direct* Ulysses, 216
- MINOS, 20, 188, 193 : *his Conduct* and *Character*,
194 : *the Companion* of *Jove*, 195 : *not a Cre-*
tan, 196
- Miracles,

I N D E X.

- Miracles, 3 : Speciosa Miracula, 128, 129 : Coun-
 try Miracles, *ibid.* Use of Miracles, 149, 218,
 220 : when not decried, 149 : how darkened, 287 :
 when swallowed, *ibid.* when sought for, 333
 Mirth, Returns of it, 123
 Misery, where intense, 244 : Face of Misery, 319
 MISTI or Meferi, 141 n⁽¹⁾
 MITHRIDATES, the Great, his Favourite, 9 n
 Model in Poetry, 34, 73, 74 : its Force, 338 :
 Homer's, what, 34, 312 : Trissino's, 32
 Model of the World, 220
 Modern Sages, unlike the Ancient, 78, 79, 151
 Moderns, why Strangers to Nature, 25 : understand
 their own Manners, 33 : their first Poets, 114
 MOLIERE, Mons. de, how he tried his Comedies, 121
 MON-GIBEL. See Etna.
 Monkish History licked up, 62
 Monosyllables, impersonal, 40
 Monsters, by whom described, 240 : Homer's, 246 :
 their Manners, 263
 MOON, how represented, 173 : her Names, 178 :
 another World, 179
 Moors, poetical, 40 n^(f), 43
 MOPSUS, founds the Clarian Oracle, 205
 Moralist, his Direction for true Pleasure, 1, 2, 57,
 219, 220 : for avoiding false, 259
 Morals, their Source, 12 : improved, 127, 147 :
 System of, 166 : ancient Doctrine, 220 : Master
 of Morals, 325 : Precepts, when forsaken, 333
 Morning, her Abode where, 247, 267
 MOSCHUS, a Sidonian, first taught the Doctrine of
 Atoms, 282
 MOTHE le Vayer, 11 n
 MOTTE, Houdancour, Mons. de la, 57
 Mountains,

INDEX.

- Mountains, *Burning*, 249, 250, 251
 Multitude, *how governed*, 78 : *credulous*, 150 :
 Bridle of, 50, 151
 MUNOTH, *Imagines*, 195 n^(c)
 Muse, *directs the Actions of Men*, 132 : *her Fa-*
 vours, 164 : *Invocation of*, 178
 MUSES, *Tamers of Mankind*, 78 : *employed by*
 Lawgivers, 86 : *and in all Sciences*, 185 : *their*
 Lover, 96 : *Favourite*, 157 : *Son*, 227 : *appear*
 to Hesiod, 151 : *their Profession*, 152
 MUSÆUS, 73, 86 : *his Character and Works*, 91,
 ibid. n^(e) : *copied by Homer*, 174, 175, 176 :
 a Thracian, 305
 Musick, *Grecian*, 94, *ibid. n⁽ⁱ⁾* : *its Inventer*, 96 :
 philosophical, 153 : *ecstatick*, 215 : *its Power*,
 226 : *forbid in Egypt*, 106 : *circumscribed*, 147 n,
 211, 212 : *ancient Masters of it*, 305
 Muster-Roll of the *Grecian and Trojan Armies*,
 300
 MYRMIDONS, 295, 317
 Mysteries, *their Use among the Ancients*, 50, 90, 99 :
 Oral Mysteries, 169 : *Bendidian in Lemnos*, 203 :
 Latona's in Asia, 207 : *Mysteries in Homer's*
 Writings, 321 : *why*, 324, to 328
 Mysticism *affected*, 86, 181
 MYTHOLOGY, *its Influence upon Mankind*, 78 :
 its Foundation, 88, 136 : *brought into Greece*,
 97 : *improved there*, *ibid.* *Homer's*, *little under-*
 stood, 148 : *Socrates why barren in it*, 154 : *its*
 Powers, 157 : *has the Appearance of Madness*,
 159, 162 : *two Kinds of it*, 167 : *Egyptian*, 169 :
 whether learned by Homer, 173 : *Sources of his*
 Mythology, 179 : *Cretan*, 212 : *its Use in Poetry*,
 213, to 218 : *in Life*, 218, to 224

INDEX.

N.

- N**AMES, *how invented*, 38 : *proper, how imposed*, 234 : *how softened in Homer*, 302 : Roman Names, *barsh*, *ibid.* *impossible to insert in Verse*, *ibid.* *proper Names stiffen Poetry*, 310 : *polished and prepared for Homer*, *ibid.*
- NAPLES, *Coast of*, 251 : *Bay of*, 260, 261
- National Character, 13 : *Rites, necessary*, 79
- Nations *expelling one another*, 15, 16, 21 : *Northern, when known to the Greeks*, 181, 287 : *Homer's Account of them*, 240 : *covered with Darkness*, 245, 271, 272 : *Nations relinquishing their Seats*, 302, to 308
- Nature, *finest Perception of*, 5, 6, 116, 126, 157 : *Aspects of*, 10, 88, 160 : *Powers*, 88, 102, 148, 166, 167 : *Universal Nature*, 215 : *alone forms Characters*, 315 : *followed*, 324, 327 : *the best Rule*, 70, 344 : *her Image in Homer*, *ibid.*
- NAUSICAA, 344
- Navigation, *Grecian*, 15 : *Phenician*, 231, 235, 266, 268, 287 : *Homer's*, 145, 212 : *Ulysses's*, 247 : *Menelaus's*, 272 : *Navigation described by Homer*, 325 n
- NAXOS, 234
- Necessity, *Parent of Invention*, 19, 23, 230
- NEMESIS, *a powerful Goddess*, 221
- NEOPTOLEMUS, *killed by a Priest*, 205 : *a Tragedy*, 319
- NEPTUNE, 148, 152, 156, 196, 215, 216
- NESTOR, 18, 28 : *his Character*, 314
- NEWTON, *Sir Isaac*, 197, 333 n
- NILE,

INDEX.

- NILE, *Banks of*, 5 : *why called the Ocean*, 100 n :
a Passage to Hell, 136, 277 : *forms the Lower*
Egypt, 145 n : *Causes of its annual Overflowing*,
171, 172
NINEVE or Ninos, 238 n (r)
NIREUS, *beautiful and unwarlike*, 314
NÖN, *Filius*, 195 n (c)
Nonsense, *where suspected*, 158
Numbers, *applied*, 333. See *Arithmetick*.
Nymph, *carried off by the Wind*, 222 : *Telchine*
Nymphs, 200 : *Nymphs sacrificed to*, 102 n

O.

- OKS, *not the Parents of Men*, 310
Obelisk, *Egyptian, turned into an Helio-*
trope, 285
Obscurity, *its Use*, 287
Ocean, *its Etymology*, 100 n : *the Nile*, 136 : *Lord*
of it, 20, 195 : *the general Boundary*, 236
Odyssey, *its Character*, 60 : *its Subject*, 291, 318 :
Author, 135 : *Wonders*, 286 : *how produced*, 345.
See *Homer*.
ŒCHALIA, *Sacking of, a Poem*, 127 n (1)
Oeconomy, *described*, 119 : *of Eolus*, 254 : *taught*
by Homer, 321 : *wholesome for young Ladies*, 340
OEDIPUS, 183
Og, *Limes*, 100 n
Oil, *an Ingredient of Pleasure*, 112 : *why*, *ibid.*
Ointments *used by Ladies*, 144 n (1)
ΟΙΤΟΛΙΝΟΣ (τὸ τῆς Λίνης σῆμα) 89
OLEN, *the Lycian*, 93
OLYMPUS, 73, 95 n (x), 96, 97
Onion, *worshipped*, 173 n

ONOMA-

I N D E X.

- ONOMACRITUS, a Lawgiver, 54 n : and Poet, 86, 91
 Opera, an unmeaning Thing, 226
 Opinion, creeps upon us, 300 : fond Opinion, its Power, 324
 Opium, invented by Ladies, 139
 OPS or Rhea, 156, 203
 Oracles, anciently in Verse, 40 : resemble Homer's Verses, 73 : why admired, 163 : Fountains of Knowledge, 190 : a chief Part of Worship, 204 : Reformers of Mankind, 212, 213
 ORAPOLLO, Niliacus, 172 n (d)
 Orators, born in Asia, 9 n : Successions of, 75, 77 : the most fluent of Augustus's Court, (Haterius), 121
 Oratory, 75, 129 : taught by Homer, 321
 Order, sacred. See Fathers, Priests,
 Order of a Nation, 35 : of a Town, 117
 ORYTHIA, a Nymph, 222
 OROEBANTIUS, an Epic-Poet, 96
 Orphan Circumstance, of Andromache, 343
 ORPHEUS, describes the ancient savage Life, 41 n, 263 : his Address to his Son, 50 : his Poems, *ibid.* n (b) : resembles Homer's Verses, 73 : when he was born, *ibid.* a Lawgiver and Poet, 85 : his Character, History, Principles, and Writings, 89, 90, 91 : an Inventer of Arts, 94 n (f) (i) : Dispute about his Age, 98, 101 : his Idea of Hell, whence, 137 : his Doctrine and Manner, 155 : copied by Homer, 175, to 179 : his Hymns, 207 : a Thracian, 306 : Abridgement of his Life by Eustathius, *ibid.* n (a) : out-strippt by Homer in his greatest Excellency, 325 n
 ORPHEUS and Eurydice, a moving Story, 325

ORTYGIA,

I N D E X.

- ORTYGIA, *a Country*, 206 : *near Syros*, 284 : *a Nurse*, *ibid.* *her Statue*, *ibid.*
 Osirites, *an Herb*, *raises the Dead*, 223
 Out-laws, *the Planters of Greece*, 44, 45 n
 OVID, *copies a Hymn of Homer's*, 144 n (9) : *his Opinion of the Gods*, 150 : *describes the Fields of Troy*, 295

P.

- PALAMEDES, *an Inventer of Arts*, 94 n (1) : *said to be the Author of the Iliad*, 332
 PALÆPHATUS, *his History and Writings*, 97
 PALERMO, *the Habitation of a Siren*, 260 n
 PALLAS. *See Minerva.*
 PAMPHO, *his Master and Writings*, 88 : *copied by Homer*, 89
 PAN, *the Son of Mercury*, 94 n (1) : *feigned Inscription on his Altar*, 107 : *an old Egyptian Deity*, 171
 PANDARUS, 298 n : *faithless*, 314
 Parable, 84. *See Allegory, Metaphor.*
 Paradise Lost, *Milton's, a divine Plan*, 67
 PARIS, *a Pupil of Venus*, 217 : *a Judge of Clothes*, 281 : *effeminate*, 314 : *a Foil to Hector*, *ibid.* *fights Menelaus*, 329 : *mentioned distantly by Helen*, 342
 PARRHASIUS, *the famous Painter*, 68 n
 Parties in Cities, 21 : *Art of Parties, unknown to Homer*, 337
 Parte rotte, *about Lipari*, 250
 Passions, *human, how raised*, 27, 64, 151, 313 : *invent Languages*, 38 : *influence them*, 41, 42, 43 : *how expressed*, *ibid.* *how eluded*, 117 : *when canvassed*, 125 : *where created*, 147 : *spoken to* 152 : *regulated*,

INDEX.

- lated, 211 : dissembled, 339 : resigned, 340 : their
 Curbs, 50 : their Poise, 55 : their Play, 337 :
 their Language, 344 : Social Passions, where
 prevalent, 58 : how inspired, 78, 86 : Poetick
 Passion, 120, 149 : its Torrent, 157 : its Cause,
 161 : resembles Madness, 162 : ungovernable, 168 :
 blends Extremes, 214 : when to be attained, 288 :
 Prophetick Passion, 163
- Pastoral Life, Instructions for it, 107 n
- Pæan, famous one to Apollo, 132 : Pæans, when
 first used, 188 : yearly at Delphi, 189 : Cretan
 Pæans, 188, 212
- PELASGI, 44 : their Letters, 87, 94, 180 : the
 Planters of Greece and Italy, 306 : a great Na-
 tion, *ibid.* given to change, 307 : expelled from
 Troy, *ibid.* carry Grecian Manners into the high
 Country, 308
- PELEUS, the Father of Achilles, 144 n (r)
- PELOPONNESUS, Origin of the Name, 20 : by whom
 planted, *ibid.* 45 n : Coast of, described by Homer,
 212, 213 : possessed by Barbarians, 305 n (p)
- PELOPS, how made King, 20, 45 n : a Phrygian,
 85 : his Story, from Pindar, 152 n
- PENELOPE, 79, 130, 344
- People, their Security, 23 : effects of their Happi-
 ness on Poetry, 26, 28. See Commonalty, Vulgar.
- People of Athens, made wise by their Climate, 6 n :
 scurrilous, 67 : their Picture, *ibid.* n
- PERICLES, established a Democracy, 69
- Periods of the Grecian History, 13, 14 : of the
 World, 220 : of the Trojan War, 291, 317
- Persian Monarch, 23, 109, 238 n : Persian Empire,
 its Founder, 76 n : enslaved Egypt, 147 : trans-
 mitted Arts, 230
- Person,

INDEX.

- Person, *Make of it, corresponds with the Temper,*
 330
 Persons, *known by Homer, 296, 297 : effects of*
this Knowledge, 300, 325
 Persuasion, *difficult in Poetry,* 296, 300
 PETRARCHA, 33, 251 n (s)
 PHALANTHUS, *dwelt in Rhodes,* 234
 PHANCY, *a Female, writes the Iliad,* 135
 PHANITES, *the sacred Scribe,* *ibid.*
 PHARMACIA, *a Nymph,* 223
 PHAROS, *its Distance from the Land, in Homer,*
 145 n
 PHEBUS. *See Apollo.*
 PHEMIUS, *Homer's Master, 82 : a Philosopher and*
Poet, ibid. n, 318 : his Library, 98
 PHEMONOE, *invents Hexameter Verse, 88 : the first*
Pythia, *ibid. n (f)*
 PHENICIA, 44, 84, 145, 230, 232, 236, 281
 PHENICIANS, *Merchants, 19 : instruct the*
Greeks, ibid. the Cretans, 197 : invent Arts, 199,
229 : an ancient Nation, 230 : their Language
and Policy, 231 : how distinguished, ibid. found
Cities, 232 : instruct Homer, ibid. 236, 237 :
propagate their Gods, 233 : give Names to the
Cyclades, 234 : make annual Voyages, 236 : feign
the Planctæ, 250 : give a Name to Eolus, 255 :
and to Homer's Monsters, 267 : trade upon the
Red-Sea, ibid. the Tyrrhene Sea, 268 : the West
Coast of Spain, 275 : give rise to Elysium, 276 :
their Character, 279 : The Jews of Antiquity,
ibid. Men of Science, 281 : their Theology, 282 :
instruct Pherecydes, 283 : draw a Meridian Line,
284 : their Winter Retreat, ibid. their Sea-men,
 252, 287

Phenomenon

I N D E X.

- Phenomenon, *singular*, 4 : *of the Nile's Overflowing*, 171 : *Phenomena of the World*, 322
- PHERECYDES, *one of the first Writers in Prose*, 38 : *a Scholar of the Phenicians*, 283 : *his Country described*, *ibid.* *makes a Heliotrope*, 285
- PHILEMON, *Menander's Cotemporary*, 75
- PHILOCTETES, *a Subject of Tragedy*, 319
- PHILOMELA and PROGNE, *their Story, where*, 304
- Philosophers, *of Asia the Less*, 7 n (1) : *Prince of*, 91 : *Legislators and Poets*, 85 : *Theologues*, 78 n : *incredulous*, 149 : *borrow from the Jews*, 229 : *when restored*, 333
- Philosophy, *when first studied in Greece*, 45, 85 : *in what Manner*, *ibid.* 97, to 109 : *Egyptian*, 147, 169. (*See Mythology.*) *assisted Religion*, 181 : *the most ancient*, 211 : *in Lacedemon and Crete*, *ibid.* n : *Pythagorick*, 86, 219 : *Atomical*, 282 : *Phenician*, 283 : *taught by Homer*, 322, 323, 324 : *Method to be observed in it*, 325 : *takes a new Face*, 333 : *restored to its first Lustre*, *ibid.*
- PHILOSTRATUS, 89, *ibid.* n (u) : *his Opinion of Homer*, 325 n (1) : *of his Veracity*, 331 n (p) : *wherein he blames him*, 332
- PHLEGETHON, *the Burning-River*, 270, 271
- Phœstus, *by whom founded*, 194
- PHORONEUS, *civilized the Peloponnesus*, 198
- PHOTIUS, *the Patriarch*, 92 n (i)
- PHRYGIANS, 85, 197, 297, 305, 306
- PHTHIA, *the Country of Achilles*, 186
- Piety, *professed by Bards*, 107, 108 : *praised by Homer*, 345
- PINDAR, *how nursed*, 76 n (8) : *his Account of Homer's Posterity*, 108 n : *his Scholiast*, 111 : *his Character*, 152
- D d
- Piracy,

I N D E X.

- Piracy, *thought honourable*, 15, 16, 143
- Places, *known and described by Homer*, 293, *to* 297 :
not fictitious, *ibid.* *effect of this Knowledge*, 295, 325
- Plagiarism, *where suspected*, 73, 135, 175, 332
- Plains of Babylon, 5 : Asiatick, 23 : Assyrian, 26 :
Trojan, 293 : Theſſalian, 316
- Plan of Paradise Loſt, 66 : *Plan of Mankind*, 124 :
Plan of Dominion, 337 : *a Poet's Plan*, 326 : Ho-
mer's, *how laid out*, 317
- PLANCTÆ, *Clashing-Rocks*, 249 : *where*, 251, *to*
255
- Planets, *their Power*, 76, *ibid.* n^(d) (e) (f), 169
- PLATO, *descended from a God*, 76 n^(g) : *his*
Dialogues, *what*, 30 : *Prince of the Philoſophers*,
91 : *his Opinion of the human Capacity*, 33 n :
of the Inventers of Arts, 94 n⁽ⁱ⁾ : *of a Poetick*
Mind, 116 n : *of Homer's Way of living*, 127 :
of his Friends, *ibid.* *of his Capacity for Buſineſs*,
128 : *of the Inſpiration of Poets*, 131, 132 : *of*
Egyptian Sculpture and Muſick, 147 n : *of the*
Generation of the Gods, and religious Belief, 151 n :
of what conſtitutes a Poet, 154 n : *of the obſcure*
Nature of Poetry, 158 n : *of Madneſs, prophetick,*
expiatory, and poetical, 163, 164 : *of Egyptian*
Hymns, 169 n : *of the Cretan Laws*, 194 : *of*
the oldeſt Philoſophy, 212 : *of the Delphick Ora-*
cle, *ibid.* *his Maſter*, 219 : *Original of his Ti-*
mæus, *ibid.* n : *when he lived*, 221 : *his Opi-*
nion of Mythology, *ibid.* *Advice about explaining*
Allegories, 222, 223
- Plays, *ancient*, 340. See Comedy, Tragedy.
- Players, 289 : *muſt forget themſelves*, *ibid.*
- Pleaſantry, *where intolerable*, 55, 56

Pleaſure,

I N D E X.

- Pleasure, *Refiners of*, 52 : *a dastardly Passion*, 53 :
natural and elegant, 124 : *genuine*, 125 : *Potions*
for it, 140, 141 : *reconciled with Order*, 146 :
intellectual, 155 : *Hieroglyphick for Pleasure*, 170 :
deceitful, how avoided, 259
 Pleasures of *Friendship*, 1 : *of the Ancients*, 112 :
of the Imagination, 154 : *of Homer's Poetry*, 311 :
of Love and Wine, 340 : *spoil Characters*, 313
 PLINY, 68 n : *his Character*, 83 : *recounts the In-*
venters of Musick, 94 n (^c) : *gives the History of*
an Obelisk, 285, 286
 Plunder, *when honourable*, 16, 17, 316, 341 n :
synonymous with Food, 41 n (ⁿ)
 PLUTARCH, *his Account of the Origin of Speech*,
 38 n (^d) : *of the Age before Theseus*, 53 n : *of*
the old Philosophy, 86 n (^m) : *of Orpheus*, 89 : *of*
Apollo's Statue, 92 n (^p) : *of Olympus's Mu-*
sick, 96 : *of the religious Rites of Egypt*, 173 n :
of the Writing of Oracles, 185, 186 : *of Homer's*
universal Science, 321
 PLUTO, *what*, 215, 226
 Po, *the River*, 146 n
 Poem, *its Bane*, 27, 164 : *Poems, when produced*,
 83 : *how*, 88, 163 : *where*, 184
 Poet, *what*, 154, 155 : *how distinguished*, *ibid.*
what he can describe, 29 : *must not be frightened*,
 61, 62 : *his Province*, 92 : *his best Materials*,
 311 : *his Plan, wide*, 326
 Poets, *the two greatest*, 8 n : *their Power*, 29 : *copy*
Nature, 69 : *how formed*, 73, 74, 78 : *rare*, 72,
 153, 154 : *delicate*, 72, 115 : *deprived of Under-*
standing, 131 : *Poets, ancient, why admired*, 55, 56 :
their Character, 78, 106, 113 : *Subjects*, 79, 87,
 102, 106 : *Men of Science*, 107 : *of Piety*, *ibid.*
Modern, where unfortunate, 24, 25 : *successful*,
D d z 33

INDEX.

- 33 : *first of them*, 114 : *exceed in Descriptions*,
47, 293, 295 : *seldom persuade*, 296, 300. See
Bards.
- Poets, *born in the lesser Asia*, 8 n (ⁿ)
- POETRY, *before Prose*, 38 : *its Province*, 39 :
Causes of its Decay, 53 : *none without Virtue*,
ibid. 57, 58 : *Conditions required*, 71, 72, 114,
115 : *must be intelligible*, 119 : *how produced*,
120, 133, 149, 164 : *prescribed by Law*, 106,
169, 211 : *must use Fiction*, 152 : *naturally ob-*
scure, 158, *ibid.* n (^p) : *its Use*, 218 : *Laws*,
329 : *all its Forms in Homer*, 319, 320, 321
- Point of Time, *when Homer wrote*, 46 : *Point of*
View, 311
- POLAND, *Candidate for the Crown of*, 241
- Policy, *an Enemy to Poetry*, 26, 27, 116, 313 :
when formed in Greece, 54 : *human, its Perfec-*
tion, 84, 146, 186, 192 : *Arts of*, 194 : *School*
of, 86 : *what it produced*, 99
- POLIDAMNA, *an Egyptian Lady*, 138
- Polishing, *its Effects on Language*, 55, 58 : *on Men*,
336
- Politeness of Stile, 58 : *of Manners*, 328, 336
- POLYBIUS, *accurate*, 256 : *thinks well of Homer*,
259
- POLYDAMAS, *prudent*, 314
- Πολυπαῖπλοι ἄνδρες, 279
- Polytheism, *not invented by Homer*, 280
- Pomp, *admired*, 25 : *Pomp of Words*, 154, 300
- POMPEY the Great, *his Counsellor*, 9 n : *his Tutor*,
ibid. *Tutor of his Children*, *ibid.* *visits Posido-*
nus, *ibid.*
- POMPEY, Sextus, *his Friend*, 9 n
- PONTUS, *Native of*, 304
- POPE,

I N D E X.

- POPE, *Mr. his Rape of the Lock*, 34 : *Art of Poetry*, 42 : *Translation of the Iliad*, 336
- Poppies, *their Juice prescribed by Hippocrates*, 144 n (f)
- PORTUGAL, *Reviews a Book passes in it*, 63 n
- PORTUGUESE, *gave Names to Countries*, 234
- POSIDONIUS, *his Reply to Pompey*, 9 n : *his Account of the Epicurean Philosophy*, 282
- Possession, *decided by Force*, 23
- Possession, *poetick*, 159. See *Metaphor*, *Mythology*.
- Power, *arbitrary, its Effects*, 60 : *tyrannical*, 334
- Powers, *unknown*, 50 : *their Use*, 78 : *Powers of Nature*, 88, 102, 167
- Prayer, 39, 108, 163, 209, 329
- Prefages, *powerful*, 221 : *of the Weather*, 256
- Presence, *divine, its Influence*, 149, 160
- Pressure upon the Mind, 62, 158 : *upon Learning*, 333
- PRIAM, *comforted by Achilles*, 48 : *his Dominion*, 238 : *its Extent*, 297 : *reigned over nine Provinces*, 298 n : *received no Assistance from Europe*, 306 : *indulgent to Paris*, 314 : *wisely answered by Helen*, 342 : *his last Speech to Hector*, *ibid.*
- PRIAPUS, *an Oracle*, 205
- Pride, *a Foundation of Morals*, 166
- Priests, *Popish, damp Learning*, 61 : *Heatben, loved Authority*, 84 : *kept the Laity in Ignorance*, *ibid.* 201 : *Egyptian*, 136, 137, 138 : *circumcised*, 173 : *their Disciple*, 200 : *British*, 169 : *Tuscan*, 208 : *precise*, 227 : *free from Taxes*, 231 : *Roman*, 264

INDEX.

- Princes, *Admirers of Homer*, 2, 322 : *kept a Bard in their Court*, 80 : *Grecian*, 312 : *Assembly of Princes, Homer's Subject*, 313. See *Heroes*.
- Principle, *good one, creates the World*, 219 : *Principle of Musæus's Philosophy*, 92 n (s) : *first Principle of Being*, 172 : *Principles of the Sciences in Homer*, 321, to 327
- PRIOR, Mr. 115 n (a)
- Privilege, *Poetick*, 29, 259
- Probability, *Measure of it*, 121, 286, 287, 288
- Problem in *Literature*, *proposed by Velleius*, 74, to 78
- Processions, *Bacchic*, 201, *ibid.* n (p)
- PROCLUS, *writes in Defence of Homer*, 214
- PROCONNESUS, *the Country of Aristeus*, 181
- PRODICUS *the Cean*, 127
- Progeny, *moral, difficult to trace*, 136
- Progression of *Manners*, 13 : *when observable*, 14 : *its effects on Homer*, 17, 18, 22, 23, 34, 35 : *on Learning and learned Men*, 77, 78 : *on Language*, 43, 44, 46 : *on Religion*, 51, 52, 90, 106, 107, 190
- Promontories of *the Morea*, 212 : *of the Coast of Italy*, 246, 247, 259 : *Circean*, 248, 249, 262, 266
- PRONAPIDES, *an Athenian, Homer's Master*, 180, 182
- Prophecy, 40, 92, 132, 158, *ibid.* n (°), 162, 186, to 209
- PROPONTIS, 181, 245 : *Coast of, under Priam*, 298
- Proportions, *uncouth*, 60 : *of the World*, 107, 167, 169, 220, 324 : *of Life*, 154. See *Measures*.
- Prose, *later than Verse*, 38, 283
- PROSERPINE, *Rape of*, 89 : *her Mysteries*, 93
- PROTAGORAS of *Abdera*, 127

PROTE-

I N D E X.

| | |
|--|---------------|
| PROTESILAUS, <i>appears to a Hermit,</i> | 334, 335 |
| Proteus, <i>slippery, 224 : the Sea-Prophet,</i> | 274 |
| πρωτόκισμος, | 180 |
| PROVENCE, <i>Trovadores of,</i> | 114 |
| PSAMMETICUS, <i>King of Egypt,</i> | 19 |
| Ptolemy, <i>Philopater,</i> | 2 n (²) |
| Pyramid, <i>of Brass, 285 : Egyptian Pyramids,</i> | 244 |
| PYTHAGORAS, <i>his Manner, 86 : his Designs, ibid.</i> | |
| <i>his Promise to an Adept, 99 n : his Masters, 229,</i> | |
| <i>283 : his Philosophy,</i> | 219, 220, 221 |
| Pythagoreans <i>follow Orpheus,</i> | 90, 283 |
| PYTHIA, 185. <i>See Phemonoe.</i> | |
| PYTHOS, 186 : <i>Pythian Games,</i> | 189 |

Q.

| | |
|---|----------------------|
| QUACKERY <i>in Musick and Ceremonies,</i> | 306 |
| n (¹) : <i>in Wonders,</i> | 181 n (ᵐ) |
| Quality, <i>Ladies of,</i> | 341 |
| Queen, <i>in the Eneid,</i> | 340 |
| Quibble, <i>when in vogue,</i> | 55 |
| QUIXOTE, <i>Don,</i> | 30 n (¹), 114 n, 338 |

R.

| | |
|---|--------------------|
| RABBI's, <i>their Doctrine,</i> | 229 |
| Rape of the Lock, 34 : <i>of Proserpine,</i> | 89 |
| Rapture, <i>its Origin, 88, 160 : promoted, 117, 120,</i> | |
| <i>132 : ungovernable, 168 : regulated,</i> | 212 |
| Realities, <i>powerful in Poetry, 150. See Truth.</i> | |
| Reason, <i>where dangerous,</i> | 62, 154, 221, 288 |
| Records, <i>Egyptian, 87, 136 : Phenician,</i> | 283 |
| Red-Sea, | 230, 231, 266, 267 |

INDEX.

- REDUAN, *a Moor*, 40 n (f)
 Refugees, Egyptian, 44, 45 n, 85, 233
 Regions, *infernal*, 220, 268, 316
 Relations (*Analogies*) *imaginary*, 130 : *subtile*,
 155 : *Collection of*, 169 : *abstracted*, 242
 Relief, *supernatural*, 334 : *fortuitous*, 340
 Religion, *its Influence*, 12 : *upon Language*, 49,
 51 : *Grecian, its Origin*, 50, 85, 93, 98, to 103,
 137 : *a Subject for Poetry*, 78 : *School of it*, 86,
 190 : *assisted Philosophy*, 181, 218, 220 : *re-*
 strains from Vice, 219 : *Publick, promoted*, 78,
 79, 108, 149, 160, 344 : *written against, by*
 whom, 78, 151
 Removes of Tribes and Nations, 15, 16, 21, 308
 Rendezvous of Princes, *where*, 313
 Reputation, *religious, where delicate*, 190 : *political,*
 how supported, 339
 Reserve, *in Characters*, 338 : *Italian*, 340
 Restraints on Writing, 63
 Return of the Greeks, *a Poem*, 82 n, 319
 Returns of the Sun, *why in Syros*, 284
 RETZ, Cardinal de, 117 n (i)
 Revolutions in States, 13, 14 : *in Manners*, *ibid.*
 in Learning, 66, 74, to 78, 212, 227, to 230, 333,
 334
 Rhadá, *dominari*, 195 n (c)
 RHADAMANTHUS, 195, 210 : *yellow*, 274
 Rhapsodists, *concealed their Names*, 83 : *Hesiod*
 and Homer of the Number, 127. See Bard.
 Rhea or Ops, 156 : *what?* 203
 RHODES, 7 n (1), 8 n (n), (o) 9 n, 199, 203,
 234
 Rhyme, *abandoned*, 32

RICCI,

I N D E X.

| | |
|--|-----------------|
| RICCI, <i>Father,</i> | 41 n |
| RICHELIEU, <i>Cardinal de,</i> | 61 n |
| Riches, <i>their Influence,</i> | 19, 25, 53, 146 |
| RIO GRANDE, <i>in America,</i> 234 : <i>de la Plata,</i> <i>ibid.</i> | |
| Rites, <i>mysterious,</i> 50 : <i>national,</i> 79, 80 : <i>holy,</i> 90 :
<i>Orphick,</i> 100 : <i>funeral,</i> <i>ibid. borrowed,</i> 136 : <i>ex-</i>
<i>piatory,</i> 163 : <i>Egyptian,</i> 173 n : <i>imported,</i> 207 :
<i>Phenician,</i> 234 : <i>savage,</i> | 264 |
| Rivers, <i>beautiful,</i> 5 : <i>Gods,</i> 102, <i>ibid. n</i> : <i>raise Won-</i>
<i>der,</i> 128 : <i>form Islands,</i> 145 n : <i>infernal,</i> 136, 137, | 269 |
| Rocks, <i>Clashing,</i> 247 : <i>Rocks of the Sirens,</i> <i>ibid.</i>
259 : <i>Scylla's Rock,</i> 248 : <i>floating Rocks,</i> 251 :
<i>desert,</i> | 254 |
| ROME, <i>Founders of,</i> 76 n (°) : <i>Mistress of the</i>
<i>World,</i> 65 : <i>a Prey to Power,</i> <i>ibid. Commons of</i>
<i>Rome,</i> | 219 |
| Roman Empire, <i>its Horoscope by Virgil,</i> 76 n (°) :
<i>Eloquence, admired,</i> 31 : <i>Names, harsh,</i> | 302 |
| ROMANS, <i>bravest of them, murdered,</i> 65 : <i>origi-</i>
<i>nally Banditti,</i> 339 : <i>forced into Virtue,</i> <i>ibid. how</i>
<i>corrupted,</i> 63 n, 339 : <i>obliged to dissemble,</i> <i>ibid,</i>
<i>baughty,</i> | 340 |
| Romanzes, <i>a kind of Poetry in Spain,</i> | 40 n |
| Ruffian, <i>professed,</i> | 339 |
| Rüners, <i>Irish, their Profession,</i> | 114 |
| RYTHMUS, <i>powerful,</i> | 120 |

S.

| | |
|--|-----|
| SACRIFICES, <i>attended on by Poets,</i> 80, 114 :
<i>promote Rapture,</i> 88 : <i>mystick,</i> 207 : <i>to the Sea-</i>
<i>Gods,</i> 253 : <i>human,</i> 264 : <i>infernal,</i> | 269 |
| Sages, <i>Grecian,</i> 85 : <i>modern,</i> 149 : <i>ancient,</i> <i>ibid.</i>
<i>Jewish,</i> 230 : <i>persecuted,</i> | 334 |
| Saints, | |

INDEX.

| | |
|--|-------------------|
| Saints, <i>their Legends collected,</i> | 62 |
| SALIGNAC, <i>François de. See Fenelon.</i> | |
| SAMOS, <i>by whom governed,</i> | 234 |
| Samothracian <i>Mysteries,</i> | 203 |
| Sanction, <i>to a Doctrine, 107 : to a Cheat,</i> | 160 |
| Sanctity, <i>a Poet's Character, 109 : efficacious,</i> | 149 |
| SANNAZARO, <i>his Arcadia,</i> | 107 |
| SARPEDON, <i>peoples Ionia,</i> | 207 |
| SATURN, <i>his Story, 156, 157 : TIME,</i> | 196, 216 |
| Satyr, <i>its Origin, 88 : a Satyr painted,</i> | 165 |
| SCAMANDER, <i>Springs of,</i> | 293 |
| SCEPSIUS, <i>Demetrius,</i> | 295 |
| Scholiast, <i>nameless, 111 : Homer's,</i> | 284 |
| Science, <i>first Men of, 80 : drawn from Egypt, 85 :
Masters of, 108, 109 : divine Science, 229 : priestly,</i> | 84, 199, 200, 227 |
| Sciences, <i>when invented, 66 : where, ibid. n (f) :
wire-drawn, 130 : delivered in Verse, 39, 40 :
86, 185 : transmitted from the Jews, 229, 230 :
all in Homer,</i> | 321, to 329 |
| SCIPIO, <i>miraculously descended,</i> | 76 n (g) |
| SCOL, <i>Exitium,</i> | 248 n (d) |
| Sculpture, <i>sacred, 169 : where invented,</i> | 200 |
| SCYLLA, <i>her Rock, 248 : what she is,</i> | 249 |
| SCYTHIANS, <i>when known to the Greeks, 181 : de-
spise Houses, 242 n : live among Horses,</i> | 241 |
| Sea, <i>Sovereignty of it, 20, 113, 195 : its Children,
198 : Mediterranean Sea, 236, 239, 242, 246,
267, 272 : Red-Sea, 236, 266 : Tyrrhene, 267 :
North-Seas,</i> | 268 |
| Sea-Towns, <i>first enriched,</i> | 19 |
| SEASONS, <i>a Poem,</i> | 35 n (v) |
| Seasons, <i>where marked, 107, 285 : described, 324,
325 n</i> | Secrecy |

INDEX.

- Secrecy in Religion, enjoined, 50 : in Philosophy, 84,
 86 : Secrets, Knowledge of, 333
 Senator, Roman, 329 : his Daughter, 340
 Sensations, natural, 116, 149 : high, 218
 Sense, the Product of every Climate, 6
 Sentiments, manly, banished, 62 : noble, 148 : their
 Shadowings, *ibid.* Sentiments of the human Heart,
 312
 Severity, a Roman Character, 339
 Shades in Poetry, 58
 Shade of Achilles, 316 : of Ulysses, 332 : Oracle
 of the Shades, 269 : Shades consulted concerning
 Homer, by Appion, 323
 Sheer-Wit, the Refuse of true, 55
 Shew of Virtue, 339
 Shipping and Commerce, where understood, 22, 231
 Ships, Grecian, 294, 295 : Catalogue of, 296 : Sixty
 lent by Agamemnon, 316
 Show, Lord Mayor's, 25 : sacred Shows, 201
 Shusan, a Lily, 144 n^(f)
 Sibyl, Erythrean, 8 n : Sibyls prophetic, 161, 163 :
 wild and obscure, 192
 SICILY, 110, 249, 250, 252, 254, 258, 260 n
 Sicilian Streights, 246
 SIDON, Merchants of, 230 : Latitude of, 266 :
 its Distance from Italy, 267 : whence enriched,
 275 : characterized, 278 : famed for fine Clothes,
 280 : for curious Work, *ibid.* for Science, 281
 SIGEUM, 295
 Silence, enjoined, 50 : instituted, 86
 SIMOIS, the River, 295
 SIMONIDES, 8 n⁽ⁿ⁾ : improved Musick, 95 n^(r)
 Simplicity of Manners, 24 : amiable, *ibid.* 34 : af-
 fects Language, 43, 55 : admits not a polished
 Speech, 59 : Simplicity of Style, 120, 287, 288
 SINON,

I N D E X.

- SINON, *a Subject of Tragedy*, 319
 Sir, Cantilena, 261 n.^(x)
 SIRENS, 247 : *who*, 259 : *their Temple*, 261 n.^(y)
 Slavery, *where intense*, 244, 334
 Slaves, *Market of*, 143 : *where valued*, 243 : *Croud of Slaves*, 334
 Sleep, *all-subduing*, 176
 SMYRNA, 2 : *Homer's Temple there*, *ibid.* n.^(b)
 zealous for him, 4 : *the Place of his Education*, 82
 SOCRATES, *his Opinion of Poetry*, 153 : *unpoetical himself*, 154 : *why*, *ibid.* *his Advice concerning sacred Allegories*, 221, 222, 223, 224
 Socratick-School, 8 n.^(o), 75
 Soil, *where happy*, 5 : *its Effects*, *ibid.* 6 n : *Grecian*, 14 : *natural Soil*, 25 : *rich*, 84 : *Egyptian*, 144 : *prophetic Soil*, 205
 Solitude, *Advantages of*, 124, 125
 SOLMISSUS, *the Mount of the Curetes*, 206
 SOLOMON, *brings an Artist from Tyre*, 281 : *peaceful and learned*, 283
 Solstices, *marked upon a Meridian*, 284, 285
 Song of Orpheus, 91, 155 : *of the old Poets*, 78 : *Songs of Isis*, 169. See Hymns.
 Soothsayers, 132 : *Soothsaying*, 186, 204
 SOPHOCLES, *perfects Tragedy*, 75
 Sophonisba, *a Tragedy*, 33
 Soporificks, *Egyptian*, 144 n.⁽ⁱ⁾
 Soul, *Effusion of*, 157 : *exalted*, 163 : *immortal*, 179, 219 : *its Conductor*, 215. See Mind.
 Sounds, *uncouth*, *Presages of Weather*, 255

SPAIN,

I N D E X.

- SPAIN, 238, 286 : *when planted*, 231, 232 : *visited by Ulysses*, 272 : *West Coast of*, 275 : *Reviews a Book must pass in it*, 63
 Spaniards, 198, 234 : *Spanish Mines*, 275
 Spartan Constitution, 193, 210
 Spells, 40 : *how broken*, 227 : *potent*, 345
 Spirit, *publick*, 53 : *generous and free*, 61 : *crushed*, 62 : *celestial*, 76 : *ascendant over it*, 105 : *Spirit of a Cynick*, 126 : *of a high Order*, 226 : *wandering Spirit*, 307
 Stars, *their Influence*, 76
 State, *free*, *how governed*, 22, 36, 45 : *how enslaved*, 63 : *State-Designs*, 336 : *Reasons of State*, 60
 Statue, *Grecian*, 311 : *Statues*, *Telchinian*, *of Apollo and Juno*, 200 : *of Apollo in Delos*, 93
 n (p) : *of Latona and Ortygia*, 206
 Statute-Songs, 169, 211, 212
 STEPHEN, *King of Poland*, 241
 Stile, *politick*, 45 : *poetick*, 48, 302 : *prevailing*, 51 : *unaffected and artless*, 55 : *polite*, 58 : *Homer's Stile*, 3, 120
 Still-Life, 35 : *nobly described*, *ibid. n (z)*
 Stoicism, *its Parent*, 322 : *high Stoicism*, *when revived*, 333
 Stories, *why so thick in Homer*, 122 : *traditional*, 128 : *inconnected*, 214 : *warmly told*, 299
 STRABO, *his Account of Homer's Temple in Smyrna*, 2 *n (b)* : *of his Posterity in Chios*, 3 *n (c)* : *of the Removes of the Grecian Tribes*, 22 *n (m)* : *of the first Writers in Prose*, 38 : *of the first Pythia*, 88 *n (f)* : *of the best Greek Wine*, 112 : *of Homer's Veracity*, 128 *n (n)* : *of his Character and Inclinations*, 146 : *of the old Mythology*,

INDEX.

- logy*, 148 n : of *Aristæus*, 181 n (^m) : of the *Composition of Oracles*, 185 n : of the *Situation of Delphi*, 187 n (ⁱ) : of the *Oracle itself*, 188 n (^w) : of the *Egyptian Priests*, 201 n (^o) : of the *Curetes, Telchines, and Idæi Dactyli*, *ibid.* n (^p) : of *Divination*, 204 n : of the *Lycian Oracle*, 207 : of the *Constitution of Crete*, 211 : of the *Phenicians*, 230 n, 232 n : of the *Liparean Islands*, 252, 255 n (ⁿ) : of the *Neapolitan Shore*, 258 n : of the *Sirens*, 261 n (^y) : of *Posidonius's manner of Writing*, 275 n, 282 n : of *Demetrius Scep- tius*, 295 : of the *Language of Troy*, 305 : of an- cient *Greece*, 201 n (^p) : of *Homer's Science*, 323 n (^e) : of the *old Historians*, 335
STRABO, his own *Character*, 38, 146 : *accurate*, 204 : his *Country* 304 : *learned in History*, 335
STRADA, *Famian*, 344
Stroke, of *Imagination*, 190 : of *Character*, 312
Stroling Life, 123, 128 : *Stroling Bard*, 5, 80, 105, 106, 115 : *Stroling God*, 310
STROMBOLI, a *Burning-Island*, 251 n, 254 n (^k)
STYLUS, erected by *Pherecydes*,
STYX, the *infernal River*, 285, 286
Subjects, for *Poetry*, 26, 27, 28, 35, 39 : *Homer's Subject*, *Sect. XII.*
Sublime, *Judge of*, 39 : *Supplement of*, 69
Succession of Wit and Literature, 77 : of *learned Priests*, 192
SUIDAS, 90, 92 n (ⁱ), 97 n (ⁿ) 26 n : *calumni- ates Homer*, 332
Sun, represented, 173, 209, 215 : *rises and sets in the Ocean*, 237, 238 : his *Daughter*, 248, 261 : his *Out-goings*, 247, 267 : *where never seen*, 271 : his *Cave*, 28, 285 : his *Returns or Tro- picks*, 284, 286
Superstition,

I N D E X.

| | |
|--|-----|
| Superstition, <i>the Companion of Fear</i> , 43 : instituted | |
| 86 : built upon, 166 : falsely imputed, 173 n : | |
| Mother-land of, 197 : prevalent, 221 : Grecian | |
| Superstition, | 332 |
| SURRENTUM, <i>a Station of the Sirens</i> , | 260 |
| SYAGRUS, <i>first sung the Trojan War</i> , | 92 |
| SYMPLEGADES, <i>floating Rocks</i> , | 250 |
| SYRIA, 20, 238 n (^r). See Aramean. | |
| SYRIA, <i>an Island</i> , | 284 |
| SYROS (<i>the same</i>) <i>the Country of Pherecydes</i> , 7 | |
| n (^m), 284 : fertile, 285 : a Heliotrope long | |
| preserved in it, | 286 |

T.

| | |
|--|-----------------------|
| TACITUS, | 3, 55 n |
| TALUS, 195 : <i>the Brazen</i> , | ibid. |
| Tameness, <i>in a young Lady</i> , | 340 |
| TANAQUIL, | 302 |
| TARENTUM, <i>Gulf of</i> , | 246 |
| TARTARY, <i>Cham of</i> , 241 : Tartar-Life, | ibid. |
| Tartessus, <i>its Etymology</i> , | 275 n |
| TASSO, Torquato, <i>his Character</i> , 70 : <i>his Descrip-</i> | |
| <i>tion of a Lady weeping and petitioning</i> , 139 n : | |
| <i>of a Coy Beauty</i> , 161 n : <i>his Apology for Fable</i> , | |
| | 259 n |
| Technical Terms, <i>chain up the Fancy</i> , | 129 |
| TELCHINES, | 196, to 209, 227, 261 |
| TELEMACHUS, <i>his Adventures unjustly criticized</i> , 59 : | |
| <i>entertained himself by Helen</i> , | 137 |
| TEMPLE, Sir William, | 72 |
| Temple, Homer's, 2 n : Temples and Altars, | 182, |
| | 200 |
| Tereph, | |

INDEX.

| | |
|---|------------------------|
| Tereph, <i>its double Meaning,</i> | 41 n |
| TEREUS, <i>the inhuman Thracian,</i> | 304 |
| TERPANDER, | 8 n (n), 94 n (t), 211 |
| Terra dos Papos, | 234 |
| TEUCER, <i>settles in Cyprus,</i> | 273 |
| THALES, <i>the Lawgiver,</i> | 86 n, 210 |
| THALES, <i>the Philosopher,</i> | 7 n (l), 86, 172 n (c) |
| THAMYRIS, <i>the Muses Lover, 95 n, 96 : reigned on Mount Athos,</i> | 306 n (a) |
| Theatrical Writing, | 68 |
| THEBES, <i>in Egypt,</i> | 141, 144, 237 |
| THEBES, <i>in Greece, why walled, 23 n : Sacking of, 183, 184 : by whom founded,</i> | 231 n, 234 |
| ΘΕΙΟΣ ΛΟΓΟΣ, <i>what,</i> | 51 |
| Theodicée, <i>Essais de,</i> | 229 n, 333 n |
| Theogony, <i>what, 97. See Gods, Creation.</i> | |
| Theology, <i>ancient, 48 : why monstrous, 50 : Grecian, whence, 49, 85, 174, 200 n, 212 : reduced to a Body, 98 : Egyptian, its Foundation, 87, 173 : Phenician,</i> | 283 |
| ΘΕΣΦΑΤΑ, <i>or Sayings of God,</i> | 184 |
| THESSALY <i>described, 32 : Plains of,</i> | 316 |
| THETIS, <i>Mother of Achilles,</i> | 215 |
| Thinking, <i>confined, 115 : evited,</i> | 125 |
| THON, <i>a Prince of Egypt,</i> | 138 |
| THOTH, <i>the Inventer of Arts in Egypt,</i> | 169 |
| THRACE, <i>Mountains in it, 178, 305 : first known to the Greeks, 181, 240 n : sends Colonies to Asia, 304 : Thracian Language, 44 : resembles the Trojan, 305 : and the Grecian,</i> | ibid. |
| Thracians, <i>Horsemen, 240 n : settle in Troy,</i> | 308 |

THUCYDIDES,

I N D E X.

- THUCYDIDES**, *accurate*, 14 : *lays out the Periods of the Grecian History*, *ibid.* *describes their ancient barbarous State*, 15 n, 145 : *and its Continuance*, 16 n : *witnessed the Confusions of Greece*, 66 n (°) : *his Authority valuable*, 111
THYMOETES, *the Western Traveller*, 94
THYMBRUS, *an Oracle of Apollo*, 205
TIBERIUS, *spoke fluently on some occasions*, 55 n
TIBULLUS, *describes a Fit of Prophecy*, 160 n (†)
Tierra de Fuego, 234
TIMÆUS LOCUS, 219
Time and Space, *the eldest of Things*, 155, 196
Times, Manners of, 12, 18, 52 : *peaceable*, 35 : *relative to Things*, 324
TIRESIAS, *the blind Prophet*, 183, 205, 269
TITANS, *their Wars*, 79, 92, 96
Titles of Honour, *what*, 25, 26
Tongues. *See Language*.
Torments, *foreign*, 220
Towns, *when walled*, 19 : *taken and plundered*, 23, 319 : *Town-Life*, 118
Toys, *where made*, 280
Trade, *Inventers of*, 230, 231 : *taught the Greeks*, 19, 20, 145 : *little known*, 138 : *ancient Slave-Trade*, 143 : *Phenician*, 246 : *Trading Voyage*, 235
Traditions, *sacred*, 51, 91, 169, 179, 220 : *how conveyed*, 102, 180 : *Egyptian*, 211 : *Trojan*, 217, 298, 299, 330
Tragedy, *Rise of the Name*, 39 : *Inventers of*, 153 : *perfected by whom*, 75 : *originally in Homer*, 321
Transmigration of Souls, *first taught*, 283
Transplantation, *in Animals*, 10 : *mends the Breed*, *ibid.*

E c

Travellers,

I N D E X.

- Travellers, 85, 87, 94, 102, 142, 180, 239
 Travelling, *necessary*, 72, 116, 128, 135, 146
 Treasure of Knowledge, 183 : of Achilles, 316
 TRERES, a wandering Thracian Tribe, 306
 Tripod, *sacred*, 185 : Golden, 189
 TRIPOLI, by whom founded, 231 n
 TRISSINO, Giovanni Giorgio, 32, 33
 Trojan War, its Consequences in Greece, 21 : abroad,
 22 n, 273 : by whom sung, 92, 142, 332 : its
 Periods, 291, 316 : Hinge of it, 318 : its vari-
 ous Episodes, 319 : produced all Virtues and Vices,
 325 n, 345
 Trojan-Horse, a Poem, 318 : Trojan Coast, possessed
 by Pelasgi, 307 : naturalized to the Greeks, 309 :
 Trojan Language, 304, 309 : Names, 302, 304,
 306 : Genealogies, 309
 Trojan-Allies. See Auxiliaries.
 TROJANS, routed, 28 : made the conquering Party,
 217 : keep Seraglio's, *ibid.* Catalogue of, 296 :
 led by Hector, 298 n : Remains of, 299 : effe-
 minate, 312 : keep within their Walls, 317 : take
 the Field, 318
 Tropicks, of the Sun, 247, 284, 285
 Trovadores, or Troubadours of Provence, 114
 TROY, a Place of Relicks, 150 : Plains of, 293 :
 Extent of its Dominion, 297 : commanded nine
 Provinces, 298 n : its Territory, wholly occupied
 by Greeks, *ibid.* planted by Pelasgi, 307 : ra-
 vaged, 317. See Trojan War.
 Τρωίης, its Meaning, 279, *ibid.* n
 Trumpets, how supplied in War, 328
 Truth, Conceptions of, 5 : Truth in Manners, 29,
 54, 68 : in Design, 34 : in Language, 55 : in
 Writing, 69 : in Poetry, 120 : sacred, 150 : re-
 vealed

I N D E X.

- vealed by the Muses*, 151 : *not perceived*, 154 :
Flashes of, 158 : *oracular*, 188 : *powerful*, 218 :
not to be disguised, *ibid.* *leads to Happiness*, 220 :
legal Truth, 223 : *predictive*, 257 n : *never sup-*
plied, 296, 300, 315 : *irresistible*, 297 : *alone*
forms Characters, 315, 344 : *followed by Homer*,
327, 345
TUNIS, *by whom founded*, 231 n
Turn, *scholastick*, 129 : *poetical*, 40 n (f), 73
Turns of the year, *marked upon Tablets*, 107 n :
upon a Meridian Line, 285
TYNNICHUS, *the Chalcidean*, 132
TYPHON, *fiery*, 224
TZETZES, *Joan. the Commentator of Hesiod*, 8
n (n)

U.

- U**LYSSES, *feigns a Tale*, 17 : *his Character*,
28, 138, 315, 316 : *s pares a Bard*, 130 :
his Wanderings, 135, 319 : *feigns again*, 142 :
bated by Neptune, 216 : *sees many Wonders*, 246 :
Boundary of his Navigation, 247 : *visits Eolus*,
253 : *receives the Winds in a Bag*, 259 : *sails to*
Hell, 268 : *consults the Shades*, 269 : *is driven*
to Spain, 272 : *turns Pirate*, 273 : *meets Achil-*
les's Shade, 316 : *his nocturnal Expedition*, 320 :
his Picture, 330 : *his Squire*, *ibid.* *his Ghost*
pactions with Homer, 332
Understanding, *refused to Poets*, 132 : *gives little*
Pleasure, 154, 155 : *filled with Reflexion*, 313.
See Mind.
Union of Courtier and Scholar, 4 : *of Lawgiver*
and Poet, 78, 85 : **Union of Causes in Homer's**
Works, 345

I N D E X.

| | |
|---|-----------------------|
| Unity, <i>the Principle of Musæus,</i> | 92 n (⁸) |
| Universal Nature, <i>personated,</i> | 215 |
| Universe, <i>System of it,</i> 99, 102 : <i>Parts of it,</i> 6, 119,
ibid. n : <i>Citizen of it,</i> 117 : <i>Powers of it,</i> 102,
148, 167, 215, 216 : <i>its Model,</i> 220 : <i>its Mysteries</i>
<i>in Homer,</i> 322. See Nature. | |
| URGANDA, <i>the wise,</i> | 10 |
| USTICA, <i>one of the Liparean Islands,</i> | 252 |
| UTICA, <i>by whom founded,</i> | 231 n |

V.

| | |
|---|-----------------------|
| V ARIETY of <i>Stile,</i> 61 : of <i>Genius,</i> 96 : of
<i>Character in a Nation,</i> 60 : in <i>a Poem,</i> 240,
314, 315 : <i>Variety of Accidents,</i> 329 : <i>pleasant,</i>
ibid. | |
| Vein, <i>exercised,</i> 116 : <i>set a running,</i> 123 : <i>trusted</i>
<i>to,</i> 130 : <i>mad Vein,</i> 167. See Mythology. | |
| VELLEIUS PATERCULUS, | 74, 75, 77 |
| VENICE, <i>History of,</i> 31 : <i>Constitution of,</i> | 193 |
| VENTIDIUS, <i>raised by his Stars,</i> | 76 n (⁶) |
| VENUS, <i>her Voice,</i> 97 : <i>an Enemy to Health,</i> 112
n (¹) : <i>what she represents,</i> 215 : <i>unfortunate in her</i>
<i>Pupil,</i> 217 : <i>her Wrath, how shewn,</i> | 342 |
| Veracity, <i>Homer's,</i> 242 : in <i>Places,</i> 293, 295 : in
<i>Persons,</i> 301 : in <i>Characters,</i> 314 : in <i>Facts and</i>
<i>History,</i> | 335 |
| Verse, 32, 39, 40, 61, 73, 88, 106, 119, 124, 130,
185, 300 | |
| VERULAM, <i>Lord,</i> | 226, 257 n |
| VESUVIO, | 251 |
| VIBIUS CAUDEX, <i>a Roman Name,</i> | 302 |
| Vice, <i>Restraint from,</i> 220 : <i>display'd,</i> | 312, 325 n |

I N D E X.

- Views of Nature*, 5, 125 : *of human Affairs*, 13 :
of human Necessities, 23 : *of Characters*, 337
Violence, when prevalent, 23, 53 n (f)
VIRGIL copies Homer, 44, 47 : and Ennius,
 56, 59 : and Anaxagoras, 88 n (°) : witnessed the
Fall of Rome, 65 : an *Astrologer*, 76 n (°) : his
Opinion of Musæus, 73 n, 91 : *of the first Poets*,
 78 : describes a mad *Prophetess*, 158 n (°) : the
first Men, 199 n : unfortunate in his *Mythology*,
 217 : *of admirable Judgment*, *ibid.* tender and
passionate, 225 : describes the *Temple of Ceres*,
 294 n : deterred from writing *Res Romanas*,
 301 : indebted to the *Little-Iliad*, 319 n : bound
 up by his *Model*, 338 : *Difference between him*
 and *Homer*, 336
Virtue, *Men of*, 8 : necessary in *Poetry*, 57 : real
Virtue, 59 : *Virtue's self*, 58 : where rewarded,
 62 : when brightest, 64 : leads to *Happiness*, 220 :
 where displayed, 312, 326 : when persecuted, 334 :
Publick, how learned, 339 : *Shew of Virtue*, *ibid.*
 extolled and rewarded in *Homer's Writings*, 345
Virtues publick, when real, 53 : how best learned,
 54 : *unnatural Virtues*, 333
Visions, substituted for what, 69, 333, 334
Vocal Goddeſs, 262 n (a)
Voice of Love, an ancient *Poem*, 97 : *Pythia's*
Voice, 185 : *Power of Voice*, 226 : *ensnaring*, 260,
 262
VOLCANO's, 251, 255, 256, 258
Vortex, dangerous, 248
Votaries, the pureſt, 144 : prone to believe, 192
Vowels, *Return of*, 301
Voyages, long, 73 : to *Egypt*, 87, 89, 135, 236 :
 to *Grand-Cairo*, 140 : to *Italy*, 181 : round
Pelopoñneſus, 212 : to the *Streights*, 236 : *Tra-*
ding

I N D E X.

- ding Voyages, 235 : *annual*, 267 : *round the Mediterranean*, 272, 286
- VULCAN, *his Temple in Memphis*, 135 : *his Employment in Homer*, 216 : *his Work described*, 325 n
- VULCANO, *a Burning-Island*, 251 n, 255
- Vulgar, 84, 152, 159, 201, 218. *See Commonalty, Multitude.*

W.

- WAGGONS, *used for Houses*, 241, 242 n (x)
- WALLER, *Mr. his Opinion of Achilles*, 34 n (y)
- Wanderings of Ulysses, 135, 319
- War, *constant, where*, 21 : *Civil, its Effects*, 27, 65, 66, 292 : *Holy War*, 189 : *War represented*, 215 : *taught by Homer*, 321 : *War of Troy*, *See Trojan.*
- Wars with Men, *sung by Homer*, 325 n : *with Gods and Goddesses*, *ibid.* with Walls and Horses, *ibid.*
- Way of the World, *a Comedy*, 33
- Wealth admired, 25 : *disguises Nature*, *ibid.* ruins Poetry, 53 : *brought into Greece*, 19, 20, 145 : *Life of*, 115 : *reconciled with Order*, 146 : *flows to Temples*, 185, 188 : *Wealth of Tyre and Sidon, whence*, 276 : *of Thessaly*, 316
- Western Traveller, 94 : *Countries, unknown to Homer*, 287 : *Language and Manners*, 304
- Wiles, *in Trade*, 269 : *in War*, 337
- Winds, *their Governor*, 254 : *predicted*, 257, 273 : *change the Appearances of Volcano's*, 305 : *sewed up in a Bag*, 259 : *Etesian Winds*, 171

Wine,

I N D E X.

- Wine, *heart-cheering*, 119 : *the best in Greece*, 112 :
Love and Wine, ibid. 340
- Wisdom, *separated*, 85 : *possessed by a Lady*, 135 :
inferior to Folly, 159 : *Master in Wisdom*, 182 :
Depth of it, 194 : *taught by what*, 212 : *repre-*
sented, 215, 216 : *Wisdon of the Ancients*, 225.
See Learning, Knowledge.
- Wit, *Sheer*, 56 : *Succession of Wit*, 77
- Wives, *bought and sold*, 54 nⁿ : *easily pardoned*,
 342 : *tender one, her Character*, ibid.
- Woe, *Scenes of it, inexpressible*, 319
- WOERDEN, *a Town in Holland*, 302
- Woers, *Penelope's, all destroyed*, 113, 130, 142,
143
- Woman, 176 : *fine Woman, in Distress*, 139 n :
dragged away from her Family, 341
- Women, *beautiful*, 239 : *lewd*, 259 : *where with-*
out Passions, 340 : *forget Injuries*, 341 : *apt to*
complain, 342 : *irresistible in Grief*, 343, 344 :
Women of Quality, 118, 341. *See Ladies.*
- Wonders, *how to be told*, 121, 122, 152 : *how*
framed, 128, 246, 287 : *Out-of-the-World Won-*
ders, 246 : *Light for a Wonder*, 287. *See Mi-*
racles.
- Wonder (*the Passion*) *to whom it belongs*, 42 : *how*
raised, 155 : *natural Wonder*, 288
- World, *Soul of*, 219 n : *System of*, 218. *See Na-*
ture, Universe.
- Worship, *Grecian, Form of*, 179 : *Baboon-Wor-*
ship, 173 : *Egyptian*, *ibid. n.* *See Rites.*
- Wrath of Achilles, 318 : *of Venus*, 342
- Wrestling *at the Pythian Games*, 199
- Writers, *original, why they excel*, 29 : *ancient, why*
esteemed, 55 : *of one Age, why similar*, 74

Writing,

I N D E X.

Writing, on what it depends, 69 : every kind of it
in Homer, 321. See Character.

Wry-Feature, betrays a Character, 316

WURTS, frightful to a French Poet, 302

X.

XANTHUS, Banks of, 204

XENOPHANES, Homer's Enemy, 93, *ibid.* n⁽¹⁾

XENOPHON, 7 n^(m) : his Character, 30 : his Ex-
plication of the Fable of Marfyas, 95 n^(w)

Y.

YEAR, Days of, marked on the Altar of PAN,
107 : Turns of, 285

Yeuda, Rabbi, 229 n^(d)

Z.

ZELEIA, an Oracle of Apollo, 205

ZENO, writes in Defence of Homer, 322

ZETHUS and Amphion, wall Thebes, 23 n

Zodiac, Sign of, 171

ZONAH, Caupona, its equivocal Meaning, 41 n

F I N I S.

| | | |
|-------|--|--------|
| PLATE | T HE Temple of EARTH, and | |
| I. | the SEASONS, | pag. I |
| II. | PAN and VESTA : Ancient Man-
ners, | 13 |
| III. | MERCURY, the God of Arts and
Gain, | 36 |
| IV. | A Sacrifice : The Oath, | 49 |
| V. | MINERVA : Liberty and Slavery, | 58 |
| VI. | IXION and JUNO : Bigotry, | 71 |
| VII. | ORPHEUS, | 81 |
| VIII. | HOMER, commences ΑΟΙΔΟΣ, | 104 |
| IX. | PYTHIA, | 134 |
| X. | SATURN dethroned, | 165 |
| XI. | HOMER instructed, | 225 |
| XII. | ISIS of Saïs, with her ancient In-
scription, | 291 |

PLATE I THE TEMPLE OF EARTH, and the Seasons. pag. 1

II Pan and Tethys: Ancient Man-

III Mercury, the God of Air and Commerce. pag. 26

IV A Sacrifice: The Oath. pag. 49

V Alexander: Liberty and Slavery. pag. 61

VI Ixion and Juno: Rapture. pag. 71

VII Orpheus. pag. 81

VIII Prometheus: Punishment. pag. 101

IX Prometheus: Punishment. pag. 111

X Saturnus: Punishment. pag. 121

XI Prometheus: Punishment. pag. 131

XII Prometheus: Punishment. pag. 141

BOOKS printed for J. OSWALD, at the
Rose and Crown in the Poultry.

I. **R**ational Methods of curing Fevers, deduced from the Structure and Oeconomy of human Bodies, and the different States of the Solids and Fluids, under the different Classes of Fevers. Together with a particular Account of artificial Evacuations by Bleeding, Vomiting, Purging, Sweating and Blistering, &c. with practical Rules deduced from them, shewing in what Cases they are proper, and may be beneficial, and in what they are improper, and will be hurtful.

II. Medical Practice in curing Fevers, correspondent to rational Methods, &c. and to those curative Indications which arise from the Febrile Symptoms of the Patient, and exemplified in many Cases of the most usual Fevers, with the Medicines by which they were cured. These two by *Theophilus Lobb* M.D. and Fellow of the *Royal Society*.

III. Laws of Poetry explained and illustrated.

IV. *Rowe's* Lives of several ancient and illustrious Men, omitted by *Plutarch*.

V. An Abridgment of Dr. *Cudworth's* true Intellectual System of the Universe; in which all the Arguments for and against Atheism are clearly stated and examined: To which is prefixed, an Examination of what that learned Person advanced touching the Doctrine of a Trinity in Unity, and the Resurrection of the Body. In 2 vol. 4to.

VI. *Palladio Londinensis*, or the *London Art of Building*, in 3 Parts; containing Geometrical Problems, &c. also the Mensuration of Solids, &c. likewise the Prices of all the Materials, and the several kinds of Work us'd by Bricklayers, Masons, Carpenters, Joiners, Smiths, Plaisterers, Plumbers, Glaziers, Painters, Paviments, the Prices of all sorts of Iron-Work, &c. with many other useful things never before published. The whole exemplified on 37 Copper-Plates; to which is annexed, to make the Book still more compleat, the Builder's Dictionary, containing an Alphabetical Explanation of the Terms used in Architecture. By *William Salmon* jun.

VII. *Campbell's* *Vitruvius Britannicus*, or the *British Architect*; containing the Geometrical Plans of the most considerable Gardens and Plantations; also the Plans, Elevations, and Sections of the most regular Buildings; with large Views in Perspective of the most remarkable Edifices in *Great Britain*. In 3 vol. Folio.

VIII. Perspective made easy, or a new Method for practical Perspective, shewing the Use of a new-invented Senographical Protractor; so easy that a Person, tho' an entire Stranger to Perspective, may, by reading a few Lines, become Master of the Instrument, without the Help of a Master. It's useful in taking the Perspective-Draughts of Towns, Countries, Houses and Gardens, or any Objects whatever, much easier than what has hitherto been practised; with several useful Examples in practical Perspective.

BOOKS printed for J. OSWALD.

tive. Together with the Draughts of several remarkable Places in and about the Cities of *Bristol* and *Bath*. In twenty-six Copper-Plates. By *William Halfpenny*.

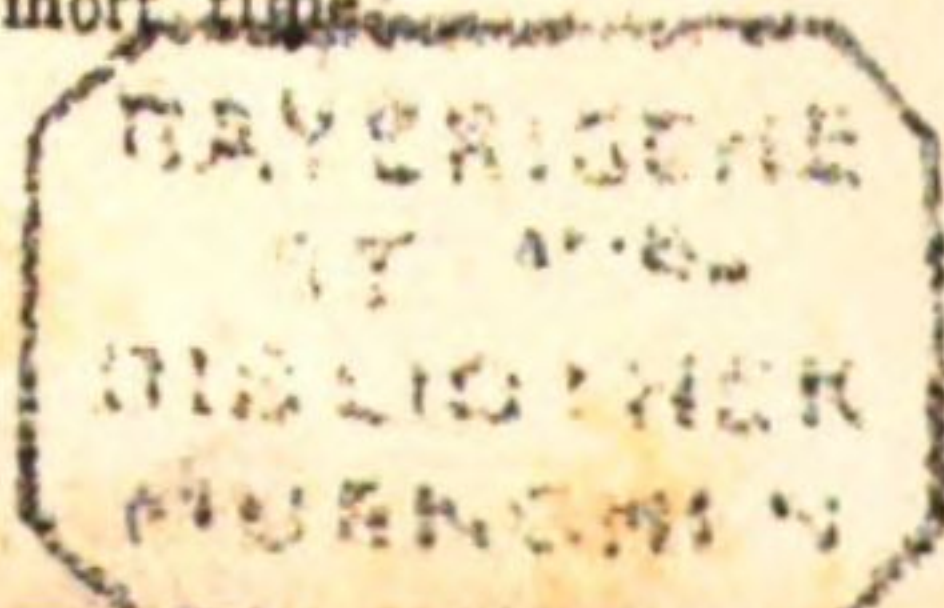
IX. The late memorable Speeches in the last Parliament of *Scotland*, holden at *Edinburgh* in *November* 1706, on the Subject Matters of the then projected Union of both Kingdoms; wherein (among many other remarkable Particulars) the slavish Homage and Respect that the People of *Scotland* should, on the Event of such Union, be in time obliged to pay to every petty *English* Exciseman, is expressly predicted, with an occasional Preface by the Editor. Reprinted in the Year 1733.

X. The History of Popery, with such Alterations of Phrase, as may be more suitable to the Taste of this Age, and such Additions as may improve the History, strengthen the Argument, and better accommodate it to the present State of Popery in *Great Britain*. By several Gentlemen. Vol. I.

The Articles treated of in this Volume.

| | |
|---|--|
| The Pope's Supremacy. | Popish Traditions. |
| The Celibacy of the Clergy. | The Errors of Popes, and of the visible Church. |
| The Authority of Councils. | Popish vain Pretences to the Catholick Church. |
| Papal Schisms and Encroachments. | Popish Unity and Certainty. |
| Monks and Friars. | The Election of Popes, and Opposition of Pope to Pope. |
| Praying to Saints and Angels. | Popes changing their Names. |
| The Idolatry and Superstition of Mass. | Kissing the Pope's Feet. |
| Roman Innovations. | Pope <i>Joan</i> . |
| Canonizations. | The Lives and Characters of Popes and Priests. |
| Fasts, <i>Lent</i> , and Saints-Days. | Popes Usurpations, deposing Emperors, Rebellions, and dispensing with Oaths. |
| Adorations of Crosses and Crucifixes. | The Church of <i>England</i> in <i>William</i> the Conqueror's Reign. |
| Popish Pilgrimages. | Popish Canons, and Canon Laws. |
| Popish Doctrines contrary to the Fathers of the first six Centuries. | Popish Cruelties. |
| Popes remarkable Acts and Decrees, &c. | Cardinals, and their manner of chusing Popes. |
| Image-worship. | Archbishop <i>Becket</i> . |
| Prayer in an unknown Tongue. | Popish Persecutions of the <i>Waldenses</i> . |
| <i>Peter-pence</i> in <i>England</i> . | Transubstantiation. |
| Indulgences and Purgatory. | Papists denying the Cup in the Sacrament. |
| The Popish Canon of Scripture and <i>Apocrypha</i> . | Popery as compar'd with Turcism. |
| Popish Editions and Translations of Scripture, except in the vulgar Tongue. | Popish Curses and Cruelties against King <i>John</i> . |
| Popish Authority of Scripture, Rules of interpreting it, and vilifying it. | Auricular Confession. |
| The Popish Rule of Faith. | |

N. B. The 2d Volume, which completes the History, is now in the Press, and will be published in a short time.



er-Lehrwerkstätte
Kolausheim
lugen bei Gönzh

Blackwell, Thomas,

An Enquiry Into The Life and Writings Of Homer

London 1736

A.gr.a. 1425 d

urn:nbn:de:bvb:12-bsb10233538-3